

THE ACADEMY.

A Record of Literature, Learning, Science, and Art.

"INTÉR SILVAS ACADEMI QUÆRERE VERUM."

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General Literature.

Voltaire et la Société Française au XVIII^e Siècle. 5^{me} Série.
Voltaire aux Délices. Par Gustave Desnoiresterres. Paris : Didier.
1873.

M. DESNOIRESTERRES' last volume, like all its predecessors, contains the fruits of so much research so pleasantly arranged that it is scarcely reasonable to complain of the dimensions which the work is assuming. It may be said that no one can pretend to understand Voltaire who has not the patience to follow the story of his life, crowded as it is with an inconceivable number of trivial incidents, passing relationships, and the incessantly varying results of his restless activity, and that therefore in a work of any detail abridgment would amount to misrepresentation by making its subject appear less versatile and *remuant* than the fact. But though the matter of the work would not easily admit of compression, the author's style is rather too leisurely for a biography promising to fill seven or eight large volumes; we do not ask to be spared the narrative of one of Voltaire's domestic explosions, literary combats, mystifications, intrigues, reconciliations, or the like; or a single description, by friend or foe, of his person, his character, his hospitality, his fashion of life at Cirey, at the *Délices*, or at Ferney: but when the author comments intelligently and appropriately on each fresh incident as if it were the first of its kind, his involuntary repetitions tend to become tedious from no worse fault than their number.

This volume begins in 1753, when, after his rupture with Frederick, the poet was seriously at a loss to know in what territory he would be allowed to pitch his tent in peace. France was practically closed against him, for "la permission de voyager," which he spoke of with ironical gratitude as having been accorded him by the king his master, was certainly one of those permissions which are meant and understood as commands; Stanislaus was given to understand that his presence in Lorraine would be unfavourably regarded, and his first attempts at making a final settlement in Switzerland were baffled by laws against the possession of land in the pays de Vaud by a papist, *un papiste comme Voltaire*, adds M. Desnoiresterres. This difficulty being happily overcome, the poet was able to indulge his favourite amusements, building, planting, beautifying, and, before long, directing a private theatre, at which point his pari-

tanical hosts felt bound, in the interests of the morality of Geneva, to interfere with his proceedings. The controversy between Rousseau and D'Alembert on the influence of the drama, which grew out of this dispute, and was interwoven with that between Rousseau and Voltaire himself on the subject of his poem on the earthquake of Lisbon (Nov., 1755), is the most noteworthy episode in the present volume. In *Le Désastre de Lisbonne* the subject makes the poem, and the poet was for once too much in earnest to be rhetorical; the spectacle of Voltaire really in doubt—not confidently demolishing his neighbour's faith, but, for once, sincerely bewildered, without a remedy to suggest, and reduced to give helpless, and therefore hopeless, expression to simple grief and compassion—was naturally less striking to contemporaries, many of whom shared more or less in his feelings of the moment, than it is now, as the one disinterestedly impassioned utterance of the humane rationalism of the century;—disinterested because Voltaire's eloquence could not rebuild Lisbon nor ward off similar catastrophes in the future, whereas his zeal against persecution or oppression in church or state was always *ad hominem*; if he did well to be angry, it was because some benevolent purpose might be served by his wrath. There were no real pessimists in the eighteenth century (except perhaps Swift); there seldom are in an age pre-occupied with the points in which it differs for the better from its predecessors; and the difference between Voltaire and Rousseau about the best possible world did not therefore go much below the surface; they were agreed that this *ought* to be the best of worlds, and the only question was whether there was a sense in which it might be called so already, and if not, who was to blame for its imperfections. Rousseau argued that if there were no towns, they couldn't be swallowed up by earthquakes; Voltaire, that if there were no earthquakes, people might build towns without risk of being swallowed up; and the conclusions of both were more irrefragable than practical or consoling; at any rate we have no reason to doubt the sincerity of Voltaire's reluctant concession to something not unlike orthodoxy in the present poem; he objects to Leibnitz and Pope:—

"Quand la mort met le comble aux maux que j'ai soufferts,
Le beau soulagement d'être mangé des vers!"

but the possibility of consolation is a fixed postulate with

all, and the very strength of his conviction that this is not the best of all possible worlds inclines him to believe in a *Deus ex machina* bound by profession to make it so.

It was about three years after the exchange of polite but rather cool letters on this subject that D'Alembert's article on Geneva in the *Encyclopædia*—which contained a protest against the illiberalism of not allowing Voltaire to amuse himself and educate the Genevise by having his own plays acted in public—elicited amongst other protests, Rousseau's Letter of a Citizen of Geneva against the Stage; which, while marking, as Mr. Morley observes, Rousseau's definite schism from the philosophic congregation, was most especially and conspicuously an attack upon Voltaire. In this case, as in most of those in which we find the two great names of the literary revolution opposed to each other, the difference was partly a matter of principle and partly of character. All the traditional objections to the immorality or the immoral tendency of stage plays which are eloquently rehearsed by the citizen of Geneva apply with equal force, as they often have been applied since, to the realistic novel of sentiment; but it was not exactly an accident that while Voltaire was nearly as much in earnest about the lofty mission of the theatre as Goethe, Rousseau, whose glowing appeals to the social passions were themselves written in solitude, preferred to work upon his readers one by one, instead of collectively on an audience. One method is not of course more moral in itself than the other, but the effect of the romance was apt to be more deep and lasting and therefore the more practical of the two, since it influenced the conduct through the character. The drama, on the other hand, generally flourishes most triumphantly in a period just preceding great practical and intellectual movements. The superabundant vitality, which has not exactly decided upon the material channels into which it will be poured, expends itself upon the creations of objective art, with little or no direct didactic result, though the ready perceptions and versatile sympathies of a theatre-going generation certainly make action easier to their more serious successors. But to account for the extreme seriousness with which Goethe and Voltaire, who had so little else in common, both believed in the mission of the stage, and both positively delighted in superintending dramatic representations of their own or other works, we may suppose that they found in this most creative of the arts a substitute for, and perhaps a foreshadowing of, the really creative or reforming action of the generation following their own. To feel with others is an indispensable preliminary to feeling for them, as this again to any wide schemes for acting for or with them. But the drama in which great artists find it possible to believe is always of the classical, ideal sort, representing heroic emotions which it is desirable to feel rather than those which are common amongst contemporaries; in France, even during Voltaire's life, we see how, as practical interests became more absorbing and practical reforms more possible, realism takes possession of the stage, beginning with satire as with Beaumarchais and *Les Philosophes*, and ending as the merely trivial amusement which Rousseau denounced—rather prematurely while there were still audiences capable of dissolving in tears over Madame Denis's *Zaire*.

Voltaire certainly needed all the consolation his theatre could give him, for his intervention in public affairs was seldom as successful as it deserved. With his usual inventive generosity, on hearing of the court-martial on Admiral Byng, he wrote to the Maréchal de Richelieu for a letter, which should do all that the testimony of an enemy could in his favour, and forwarded it to the Admiral to use at his trial; it is this magnificent sense of being concerned in

every injustice in Europe which there was the most remote chance of his being able to arrest that makes the dictatorship of opinion which he really exercised seem too little for his powers and deserts. He was less happy in inventing machines of war, and the French army did not lose much by the neglect of his suggestion to send armed Assyrian chariots against the Prussians. M. Desnoiresterres gives a very good account of the unsuccessful negotiations for peace in which Voltaire's mediation was accepted, since his neutral position saved the French court from being compromised, and into which he threw himself with much zeal; we do not easily think of Voltaire as a statesman, but at a time when the Abbé de Bernis was chief minister the state could certainly not lose by employing his services. The draft of a treaty which he drew up has been lost, but some of his diplomatic notes are a charming amalgamation of business, philosophy, and couplets. After quoting some of Frederick's own verses, to put him in a good humour, he writes in one letter, "Votre majesté m'avait dit souvent que les peuples de Westphalie étaient des sots. En vérité, sire, vous êtes bien bon de régner sur ces gens là. Je crois vous proposer un très-bon marché en vous priant de les donner à qui les voudra." It would be impossible to put a disagreeable suggestion more attractively.

In 1760 Voltaire was consoled for the death of Maupertuis, his old enemy and convenient butt, by the infatuation of his successor at the Academy, Le Franc de Pompignan, whose *discours de réception* was a long, vehement, and unprovoked attack upon the philosophers. Le Franc was one of the men who having by accident become more famous than they deserve, can only hope to retain a nominal celebrity by not reminding the public of its original mistake; he had the misfortune instead to take his own greatness seriously; he wished to be tutor to the *Enfants de France*, he provoked Voltaire, and perished miserably under a slow fire of exquisite epigrams, unpitied even by the orthodoxy he had vindicated or by his patron the Dauphin, who was heard to quote from Voltaire's *Sur la Vanité* the last line, which comes after a passage of fine satiric commonplaces on the ephemeral glories of empire,

"César n'a point d'asile où son ombre repose;
Et l'ami Pompignan pense être quelque chose!"

It is he who is made to say:—

"Pour trouver bons mes vers il faut faire une loi;
Et de ce même pas je vais parler au roi,"

and of his own *Cantiques sacrés*:—

"Sacrés ils sont, car personne n'y touche."

Besides being massacred in verse, seven pages of Voltaire's most biting prose appeared anonymously under the title *Les Quands*, and was so much the rage that the Abbé Morellet decided the unfortunate victim must be made to *passer par les particules*; fairly laughed out of Paris, under a shower of les Si, les Pourquois, les Car, les Que, les Pour, &c., he retreated to le Pompignan, where he died in 1784 without having dared to re-appear at the Academy. It is significant that the phrase "to have the courage of one's opinions" should be of French origin; the courage of acting upon the opinions they have has never been rare amongst Parisians, but the courage of *having* opinions, especially opinions that may be laughed at, is so uncommon as to be singled out for proverbial encomium; the desertion of poor Le Franc de Pompignan by the large class that was really of his way of thinking is a melancholy example of its absence. By comparison one is almost compelled to admire Fréron (whose account of the first representation of *L'Ecosaise* ends this volume), for the heroic pertinacity with which he continued to make jokes when the laughers

were all against him, and to protest in the *Année littéraire* that he was still alive and critical (rather like Nicolai in his later years), when according to every rule and precedent he ought to have been annihilated. The attacks on Gresset are less justifiable, but as the leader of a very militant church Voltaire might perhaps be excused for believing that those who were not with him were against him; this feeling, without such actual jealousy as M. Desnoiresterres supposes, would be enough to account for what seems cold and grudging in his recognition of the merits of really great men like Montesquieu and Buffon.

EDITH SIMCOX.

Le monde slave, voyages et littérature, par Louis Leger. Paris: Didier. 1873.

M. LEGER's little book is exceedingly clear and well written, its author having assumed, and no doubt rightly, great confusion of thought on the part of the French reading public with regard to his subject. At the same time it is perhaps not hypercritical to observe that the title is a little too ambitious. Only two chapters treat of the Slav world in general—the introduction, containing a sketch of the various members of the Slav family and the attempts hitherto made to popularize the knowledge of them in France, and an essay at the end of the book on *les origines du panslavisme*. This last essay is perhaps the most interesting in the book. It enumerates the various testimonies of a sense of their common origin and kinship which are to be found in the literatures of the different Slav peoples before the beginning of the present century. Of the nine remaining chapters three treat of impressions of travel among the South Slavs and in Bohemia. A sketch of the career of Bishop Strossmayer, the modern "Maecenas" of Croatia, and the literary history of the South Slavs occupy two more. The author uses his personal observations to modify and to some extent correct the pessimism of the Moscow professor, whose report serves as the basis of a chapter on the management of Russian theatres. Critical analyses of an interesting Serb drama by M. Ban, of Count Tolstoi's *Ivan the Terrible*, and of Messrs. Dixon and Barry's books on Russia, and Mr. Ralston's *Songs of the Russian People*, complete the volume. Although so varied in its composition, an internal unity is given to the book by the earnestness with which the author urges on his countrymen the necessity of studying the Slav world for themselves, instead of resting content with knowledge derived at second-hand from Germans and Poles.

A. J. PATTERSON.

Kehrein's Mediæval Latin Sequences. [*Lateinische Sequenzen des Mittelalters aus Handschriften und Drucken herausgegeben.* Von Joseph Kehrein.] Mainz. 1873.

THE Latin of the Middle Ages is studied now for many reasons. But a little while ago he would have been a bold man who avowed that he read "monkish" authors for any other purpose than that of picking out the facts which their books contained.

The revival of learning did one part of its work very thoroughly. Like certain other revolutions, concluded and still in progress, it proved most successful on the side of destruction. It banished the middle Latin from schools and lecture rooms, reformed missals, breviaries, and hymn-books in a linguistic though not in a theological sense, and succeeded in compelling mankind to learn ideas which were of the very essence of the Middle Ages in a dialect that was nothing if not the speech of heathen Rome.

It yet sounds as a strange heresy in the ears of many to be told that Latin has always been a living language; that

still within the last three centuries it was by far the most truly living tongue in Europe, and that although there never has been a time when there was not bad Latin in plenty, yet the Latin of no age can be called bad simply because it differs widely from the Virgilian or Ciceronian standard.

It is a mere waste of time to discuss the degrees of merit possessed by a language in different stages of its growth. No man whose opinion is worth listening to could be found who would not willingly admit that, considered simply as literature, three or four of the great Roman writers are far more important than any of their more modern successors. There are not many persons either who would not be equally ready to acknowledge that as a medium for conveying delicate shades of thought, or the more refined harmonies of verse, nothing of the middle time can be put in comparison with the earlier Latin. On these matters it cannot be said with truth that there has ever been any doubt among reasonable men, least of all among those who were content to write their mother tongue—for it was the mother tongue then of all writers and thinkers—after the fashion of their own age and country. Every page of Dante's verse shows that he was steeped to the lips in the harmonies of Virgil, yet when he wrote in Latin he expressed himself as other people of his own time did, without any archaic affectations.

The idea that a language ought to be, or can be stationary, has only become absurd to most persons during the last few years. Until that conclusion had been reached it was impossible for men not to apply the terms bad and good to forms of language in a way that had absolutely no meaning whatever.

The growth of a tongue like the Latin, which had ceased to be a peasant vernacular, is very interesting in itself apart from all side issues. The side issues in this case however raise most of the theological and political questions of the mediæval time. We are told in almost every German school-book that Luther's translation of the Bible is the foundation of the present High-German speech. This statement is, of course, not strictly accurate, but taken with needful reservations it embodies a truth which it is very useful to have before us in a compact form. What Luther's Bible has been to the German-speaking folk the Vulgate and the Roman law were to the people who used middle Latin. When darkness settled down on the Empire, the compact Roman speech would have utterly gone to pieces had there not been at hand these two unquestioned authorities to act as standards of grammar and guides in word formation.

The influence of the Vulgate began much earlier and was always far wider than that of the law-books. They were only a small company at any time who were directly influenced by legal forms, but all men who in any sort knew Latin came in constant contact with Saint Jerome's version of Scripture every time they entered a church, or in any other way became participators in religious rites. The dialect of the Church service books was made up almost solely from the current Latin version of Scripture, and contained, until the grammar theorists of the revival began to meddle with it, hardly a conscious reminiscence of the classical form of the language.

The feeling against rhymed Latin has been stronger than against any other of the so-called "barbarisms" that the Middle Ages have left us. There is no doubt more to be said in its favour than of many other such like prejudices. Rhymes in a highly inflected language cannot give the pleasure of half surprise that they furnish in simpler tongues, they are so easy to make, and rhymes of the same sort are so constantly recurring that they soon pall upon the ear. There is also another difficulty which we feel much less in modern languages. In Latin the jingles have a habit of

being rung on the same parts of speech, most commonly on the same persons and cases. Though rhymes are far more numerous in Latin than in English or German, it is not nearly so easy to find them therein of diverse parts of speech as it is with us. As a consequence, when vernacular literature had grown up, and there were rich and varied rhymed poems in Italian, French, and English with which to compare the Latin hymns it was but natural that a form of verse which at its best was but narrow should be regarded as one of the silliest corruptions of a dark period.

Prejudice of this sort however, even when it might have a good deal that is sensible to say for itself, usually defends its unreason by weak arguments. The rhymed Latin was despised not because it was in some ways an imperfect vehicle for conveying poetical thought, but because nobody had written in this manner in the early time, and it was surmised that, could Virgil and his friends have read the compositions of Notker, Ekkehard, and Thomas Aquinas, they would have pronounced them to be abominable.

Until Dr. Herman Adalbert Daniel published his *Thesaurus Hymnologicus* very little was known about any of the mediæval hymns except those few which have still retained a place in the rituals of the Roman Catholic Church. This great collection, though imperfect in so many particulars, came as a revelation of a new world of beauty to many. It was soon followed by the *Lateinische Hymnen* of F. J. Mone, a far less copious, but in many ways a richer collection. Daniel's *Thesaurus*—probably because it was the first book of the kind—attracted far more attention in this country than its successor. We probably owe to its influence a little collection of the same kind published by the late Warden of Sackville College. This book, though a mere selection, is very useful, as great pains were taken with the text; it is open to question, however, whether theological influences had not greater weight with the compiler than they would have had with one whose object in making the collection was purely historical. This book before us contains sequences only, but it is, as far as it goes, decidedly the most perfect collection we possess, more perfect than either of its predecessors not only because it contains poems which the previous editors have not seen or have ignored, but also because most laudable care has been taken to set right corrupt texts. All has not yet been done in this direction that might be, but it is clear to any one turning over the pages that very much has been accomplished, and the way paved for a really complete collection, where the texts shall be printed with at least as much care as we give to the less important among the Greek and Roman poets.

EDWARD PEACOCK.

LITERARY NOTES.

Roderick Benedix, whose comedies were among the most constant favourites of the German stage, died on the 26th ult. He was born in 1811, and after receiving a classical education declined to follow any of the learned professions, and joined a travelling troupe of actors, with whom he remained for some years; he was also not unsuccessful as a singer, having a fine tenor voice. In 1841 he produced his first comedy, *Das bemooste Haupt*, which had an immediate success that led to his adopting literature as a profession. His pieces are very numerous; *Dr. Wespe*, *Der Alte Magister*, *Aschenbrödel* (the original of Robertson's *School*), are amongst the most popular; but the comic element, which is intended to depend more on situation than on character or brilliant dialogue, is sometimes of but very faint facetiousness. The author was no friend to the fanatical Shakespeare-mania of so many of his countrymen, and has left a work ready for publication which is partly an attack upon this fashion and partly a detailed criticism of Shakespeare's dramas.

The *Cornhill* (Oct. 1) contains the second of the very interesting series of papers on the French periodical press which we have already noticed. There is much to be said for the author's view that "criticism had reached its climax of perfection under Louis XV's reign, and has done nothing but degenerate ever since." The best French criticism is unsurpassable, and there has never been better French criticism than some of what used to appear in the *Mercur* about the middle of last century. The last publication of the Stuttgart "Literary Union" is a history of the German newspaper press in the sixteenth century. Printed news-sheets, we learn, first appeared with the name of *Zeitung* in 1505, but did not become numerous till about twenty years later. In 1566 newspapers multiplied with the alarm of the Turks, and numbered sheets were first published. A half-yearly publication, *Relationes historicae*, which gave literary as well as political intelligence, first appeared at Frankfort in 1591, and continued to exist under various names till the Revolution. The first weekly newspaper was published, also at Frankfort, in 1605. The *Cornhill* also contains a very fair estimate of Southey's place in literature; without being at all unduly favourable, it reads rather like a rehabilitation, as a fair estimate of a writer who spent so much time in writing away his reputation almost unavoidably must.

In the *Revue des deux Mondes* M. Rambaud reviews and summarises the results of Zabiéline's learned and diffuse volumes on the private life of the Russian tsars and their wives in the sixteenth and seventeenth centuries. The author might be described as a more exact and erudite Miss Strickland, and his information about court etiquette, &c., is curious and instructive. It appears to have been the etiquette for the tsar's mother and her relations to govern until the tsar's marriage; then they usually tried to poison his wife, but if they failed and she lived to bear a son, according to constitutional usage the dowager went out of office and the wife and her relations came in. The author accounts for the barbarous way in which Russian women painted their cheeks red and white, and their eyes black, by their desire to realize the ideal of their popular poets, who talk of "a face white as snow, cheeks the colour of the poppy, and eyebrows black as sable."

In the *Contemporary Review* Mr. G. H. Darwin makes a valuable contribution to the discussion of the question whether a demand for commodities is a demand for labour, by suggesting the importance of the element of time in the exchange, i.e. whether the equivalent for the commodities or the labour is to be handed over immediately, and if not how it will presumably be employed in the interval; but the author has still to learn from Mr. Mill, whom he is controverting, how to make a sound argument not only intelligible but also pellucid and attractive.

The *Preussische Jahrbücher* for September contains the beginning of a long dissertation by K. Dieterich on Buckle and Hegel as representatives of the German and the English mode of treating the philosophy of history. The author perhaps exaggerates Buckle's "representative" character, but the criticisms on his exaggerated faith in statistics and his unscientific use of the word "law" are to the point.

Im Neuen Reich (Sept. 26) prints some forgotten contributions of Herder to the *Königsberg Zeitung* of 1774, when Hamann, who added a good many touches of his own to the review, was its editor. The paper is a summary review of recent German literature, and is too oracular in style to have much more than historical interest. Hr. Haym, who accompanies the reprint with the necessary comments, proves by circumstantial evidence that it was probably Kant who struck out a phrase of compliment to himself which stood in the original MSS.

We learn that Mr. E. W. Gosse, of the British Museum, has in the press a volume of Lyrical Poems. It will be entitled *On Viol and Flute*, and will have a frontispiece by Mr. W. B. Scott.

The Icelandic Literary Society has just issued its annual set of publications, but they contain remarkably little of general interest. Besides legal and statistical matter connected with Iceland, and the usual summary of the news of the world, there is nothing, except an illustrated work on Greek and Roman mythology. As about forty of the fellows of the society are Englishmen, who have presumably become so in the hope of obtaining reprints of rare sagas and so on, we think the learned president might publish something a little less local. There seems to be very little literary life in Iceland. What there is to be found not in the half-Danish capital, but in Akureyri, doubtless the most out-of-the-way abode of letters in the world.

We have received a little "Narrative Poem" by A. Trümpelmann (published by Kölling, Wittenberg), entitled *Perpetua und Felicitas*, which, though unequal, and decidedly tame in the theological arguments between the Christian martyrs and Stoic philosophers, contains some passages of considerable poetic grace and polish.

Art and Archaeology.

Gavarni. *L'Homme et l'Oeuvre*. Par Edmond et Jules de Goncourt. Paris: H. Plon. 1873.

ONE of the first impulses of almost every one who reads this book will probably be to regret the absence in it of any specimens of Gavarni's work. No doubt that work is pretty widely known, and easy enough of access, but still the interest and value of a volume of this sort which professedly deals, not merely with the artist's life, but also with his performances, would be enormously increased by a few judiciously selected examples of different periods. Still there is no lack of interest in the book as it stands—the authors have an apparently genuine enthusiasm for their subject, an enthusiasm which does not prevent intelligent treatment of it, and we do not think that any one will think his time lost, who has devoted a few hours to reading this account of an artist who displays with singular decision some of the most remarkable characteristics of his country and his century.

Guillaume Sulpice Chevallier (for Gavarni was an assumed name, suggested by old Pyrenean associations) was born in 1804, and was apprenticed first to an architect, then to an instrument-maker, lastly to a machine-drawer. He began early to execute small drawings for various print-sellers, and in 1825 published an album of fantastic *diableries*. About the same time he accepted an appointment at Bordeaux with the modest salary of forty-eight pounds a-year. But his employment there was uncongenial, and after about a year he set out on his travels and very fortunately found a Maecenas in a certain M. Leleu, Government surveyor at Tarbes. Here he remained for some time, nominally in M. Leleu's employment, but really wandering about the mountains at his own will and pleasure, and occasionally executing Pyrenean and other costumes for the print-sellers. It was not till the autumn of 1828 that he returned to Paris, which, save for his English excursion in 1847, he seems thenceforward to have scarcely quitted. Of Gavarni's life in Paris—he appears to have adopted the famous signature in 1829, the year after his return—of his gradual acquisition of fame, of his advancement from fashion-drawing to higher subjects, of his installation among the celebrities of his time, MM. de Goncourt have given in this volume a full and interesting account, interesting, if they will pardon us for saying so, principally as exhibiting yet once more the life and manners of that generation of 1830, which no student of literature and art can ever weary of contemplating. It is not perhaps the very noblest side of this life which we have here presented, but the presentation is at least faithful, and so cannot be other

than valuable. But there certainly is in Gavarni's own words "une odeur de punch, de cigare, de patchouli et de paradoxes," about the history of the artist's pursuits and triumphs, friendships and loves. On the last mentioned point MM. de Goncourt are somewhat copious, and the recital is, in a manner, edifying. An endless succession of transitory *liaisons* with innumerable facile Louisas Arsènes and so forth, characterized by no faintest spark of passion, or even pretence of passion, neither betokens depth of nature, nor is calculated to deepen one already shallow. But it is at the same time valuable to us, as evidencing this very want of depth and passion. Of these there is no trace in Gavarni. He seems, indeed, to have had plenty of that peculiar filial affection which his countrymen, as if perversely bent on reversing the precept that a man should forsake father and mother and cleave to his wife, are so fond of displaying. But otherwise it can only be said of him "amavit multas," not "amavit multum." He had little or no enthusiasm even for his art, and could not understand it in others. Balzac, Lamennais, Delacroix are all unintelligible to him and draw from him judgments which are too crude to be harsh. All the faults which have been found with him as an artist arise from this very want of depth. His prettinesses and smartnesses, his "souliers vernis," and his "troupeau gazouillant de beautés d'hôpital," do not need to have their origin sought in his early fashion-drawing and machine-drawing. The cause lies deeper. As a copyist of manners Gavarni is admirable, almost inimitable. The "creator of the Lorette," as he has been called, the preserver for ever of the studentry and the carnival of Paris, can never be forgotten or discredited. But he does not inform his creations with any of the peculiar spirit which artists of the highest class in this kind, notably for instance his rival Daumier, know how to impart. Nor are the legends, often admirably witty, which he subjoins to his drawings, less characteristic. They indicate a certain defect: either legend or drawing ought to be superfluous. A curious story is told in this volume with reference to these legends. In Gavarni's studio you might see rows of stones, standing up-side down, the design apparently finished. Of these he would say, "Ils ne m'ont pas encore parlé."

We must refer our readers to the book itself for information respecting many interesting episodes of the artist's life therein depicted. Such for instance is the account of his visit to Clichy (he seems to have been always in debt), and his too attractive pictures of the humours of the place in the *Charivari*; which are said to have drawn so much attention that it became necessary to qualify them by exhibiting in the same paper the less jovial side of an imprisoned debtor's existence. Again there is the strange incident of the notary Peytel, already famous for the interest taken in it by Balzac and by Thackeray. It was through Gavarni that Peytel addressed his appeal to the King, accompanied by a request that the artist would furnish him with poison—a request with which Gavarni seems to have thought Louis Philippe expected him to comply. At a much later date there is the visit to England, which, though not unsuccessful in a professional point of view, was socially speaking a failure. This failure is frankly admitted by MM. de Goncourt, who however with the curious fatality which seems to attend French judgments of English character, attribute it to the vexation of the English aristocracy at the artist's delineation of London poverty and misery. The cause, one would have thought, is hardly so far to seek, when it is allowed that Gavarni was not only guilty of a gross act of personal disrespect to the Queen, but also of almost habitual discourtesy to Englishmen of letters, who sought his acquaintance and offered him hospitality. It seems however that for this he is rather to be pitied than blamed, as about this

time he became subject to accesses of a sort of mathematical and mechanical mania, which never left him till his death. Henceforward his art lost all interest for him, and was regarded merely as a bread-winner, all his spare time being spent in brooding over vague theories and vaguer projects. Unfortunately outward circumstances became unfavourable. He lost his favourite son; his house and garden, for which he had a great affection, were destroyed by some of the many "improvements" of the Empire; and his debts became more and more pressing. This later and melancholy period of his life is well and sympathetically portrayed by MM. de Goncourt, who have also furnished many interesting details as to Gavarni's method and style of working during these years, in which they were well acquainted with him. He died in 1866, having accomplished it is said during his life a total of ten thousand drawings, and having assured to himself "a place in the story" of French art and French manners. It would be impossible perhaps to obtain a better idea of Gavarni's character and powers than is given us in his own portrait of himself, rendered for this volume in an admirable etching by Flameng. Affectation, want of depth, questionable taste, may be urged against him, and can hardly be denied. But a fair critic must allow him at the same time a singular grace and attraction, an excellent and admirable wit, and above all an unsurpassed facility in grasping and rendering the manners and follies and fashions, the *quintessence* of his country and time.

GEORGE SAINTSBURY.

THE CATALOGUE OF THE WILSON COLLECTION.

THE generous scheme of Mr. John Wilson for the benefit of the poor of Brussels has, we are glad to learn, met with the most decided success. Not only has the exhibition of his pictures, open since the 15th of August at the "Cercle artistique et littéraire" at Brussels, been largely attended, but the magnificent catalogue, to which we drew attention in the *Academy* of September 1, has been received with almost unprecedented favour, the second edition (the first consisted of a few folio copies for private circulation only) having been entirely sold out in the course of a few days. Those who, like ourselves, were too late in their application for a copy of this second edition will be rewarded for waiting by the superiority in many respects of the third, which is now ready, and which beside other advantages contains thirteen additional plates. The profits of this edition, as of the other, will be exclusively devoted to the charitable objects Mr. Wilson has in view. These we may hope will confer real and lasting benefits on those for whom they are intended. There is less fear perhaps at Brussels than in a large town like London of private munificence being misapplied and so doing harm rather than good.

But let none suppose that in buying a copy of Mr. Wilson's catalogue they are performing an act of charity, as many people fondly imagine when they give double its value for an article at a fancy bazaar. Here at all events they have the full worth of their money, Mr. Wilson disdaining, we imagine, to make the public sharers of his good work by imposing a charitable tax on the article he sells.

"Pour se payer aussi coûteuse fantaisie," says a writer in the *Gazette des Beaux-Arts*, alluding to Mr. Wilson's gift of the Constables to the Louvre, "il faut être puissamment millionnaire et légèrement excentrique, ou—pour tout dire en un mot—il faut être Anglais!"

But although Mr. Wilson's "slightly eccentric generosity" is, we are glad to hear, a proof of his being an Englishman, his artistic taste as well as his charity seems to be tolerably cosmopolitan. Among the thirty engravers and etchers employed on this catalogue we do not find one English or German name; all are French, Mr. Wilson being evidently an admirer of the modern school of French engraving. On the other hand the greater part of his pictures belong to the Dutch school of the seventeenth century. This marvellously productive school is represented in the catalogue by numerous etchings and engravings, several of

which are from some of its greatest masters' most noteworthy works. For instance the celebrated "Le Roi boit" of Jan Steen, one of the chefs d'œuvre of the collection, is at last engraved for us by Achille Gilbert, with felicitous effect of light, though the engraver has, we think, missed something of Steen's genial humour. From Rembrandt van Rijn, the chief of the school, we have the head of a man engraved by Ch. Courty, and the splendid head of a Jewish Rabbi engraved by Leopold Flameng in a manner that the great Dutchman himself could scarcely have excelled. There is but one other painting by Rembrandt—a Golgotha—in the collection, but his predecessor and in some respects his teacher, Frans Hals, a painter whose reputation has been greatly on the increase of late, is present in several portraits. One of these, "Jasper van Westrum," a somewhat supercilious-looking young gentleman, most carefully and delicately engraved by Charles Waltner, contrasts forcibly with "A young Fisher of Scheveningue," whose coarse features are admirably rendered by Paul le Rat. Another portrait, entitled "L'homme à la Canne," has the advantage of Leopold Flameng's skill in its reproduction, and is of course excellent in its execution; but in spite of the merits of the French engravers, we own we should have liked to have seen some of these subjects entrusted to Wilhelm Unger, who enters into the character of the Dutch masters more thoroughly than any other artist. "The Chief of the Moors," a magnificent portrait by F. Bol, almost worthy of his master Rembrandt, engraved with powerful effect by Frédéric Laguillermie; a quaint young Dutch lady with an enormous ruff and fan by Benjamin Cuyp, nephew of Albert, and several other portraits of great merit, give us a good idea of the portraitists of Holland. The landscapists are not quite so well represented, but we have a fine view of Dortrecht by Jan van Goyen and Albert Cuyp, engraved by Marie Duclos; a flat Dutch landscape with its single beauty of light and shadow, by S. A. Krausz, engraved by Léon Gaucherel; a moonlight scene with black clouds throwing impenetrable shadows, by Aart van der Neer, engraved by A. P. Martial; a ferry-boat taking passengers across a pleasant river, by Salomon Ruysdael—a more cheerful scene than those usually chosen by his brother Jacob—engraved by Gaucherel; two sea pieces—the sea at a dead calm in each—by Simon De Vlieger and Willem Vander Velde, engraved by G. Greux and Marie Louveau; an uninteresting Italian landscape by Pynacker; and a wild, dreary country, with an old lightning-struck oak for its principal feature, by Jan Wynants, one of the earliest painters of Dutch landscape. Strange to say, the Little Masters of Holland, as they have been called, whose works are usually so plentiful, have scarcely found a place in Mr. Wilson's collection. They are only represented in the catalogue by one etching by F. Flameng from a painting by A. Palamèdes of "La Claveciniste"—a lady richly attired in velvet, who gives you every advantage for studying her back hair and the faultless folds of her dress as she sits with her back turned upon you at the piano. As in the celebrated "Conseil Paternel" by Terburg, not a glimpse of the interesting creature's features can we gain.

Next to the Dutch school, the modern French school occupies the largest space in the Wilson catalogue. We have no less than three etchings from pictures by Eugène Delacroix, one of which, a lion devouring a rabbit, is magnificently executed by G. Greux; four from Jules Dupré; one especially fine etching by Ch. Courty of an autumn wood scene by Th. Rousseau; "Sheep and cattle at a stream," by Frozon, engraved by Lançon; "A view of Venice," by Ziem, engraved by Léon Gaucherel; "Christ among the doctors," engraved by A. Mongin from a water colour drawing of Decamps; and above all a lovely pensive evening scene by J. F. Millet, engraved with delicate sentiment of its quiet beauty by Ch. Waltner. Just two figures in a field arrested in their work by hearing the Angelus sound, and standing in strong relief against the evening sky with their hands folded in prayer, absorbed in pious thought. Of this engraving perhaps the greatest praise that can be bestowed upon it is that we hardly notice the etcher's perfect mastery of execution while admiring this true rendering of the painter's thought. With both painter and engraver we forget the artist in his work.

Of the English school, which was supposed to form the larger part of the Wilson collection, only four examples are illustrated in the catalogue. These however are excellent ones. "A Halt," by Morland, skilfully engraved by Paul Rajon; "The Widow and

Child," by Sir J. Reynolds, engraved by J. Jacquemart; a Landscape by Turner, engraved by G. Greux; and "The Drinking-place," by Mulready, engraved by Léon Gaucherel. Two Constables, notwithstanding the "eccentric" gift to the Louvre, still form part of the Gallery, and six other pictures of the English school, not engraved.

One picture by Rubens, rendered with splendid effect of light and shade by Ch. Waltner, and two portraits by Gonzalès Coques represent the Flemish school of the seventeenth century, while the French school of the eighteenth is represented by engravings from works of Fragonard, Greuze, Lancret, Pater, and Perronneau.

Thus it will be seen, although we have not enumerated nearly all the sixty-eight engravings of this rich catalogue, that it is a work well worth possessing, and one that will form an important addition to an art library.

The present edition is limited to 1000 copies, which, in order to suit the wishes, or rather perhaps the purses, of all subscribers, are divided in the following manner:—

Nos. 1 to 40 on Whatman's paper, with all the new engravings before letters, 60 fr.

Nos. 41 to 100 on Dutch paper, with the new engravings before letters, 50 fr.

Nos. 101 to 300 with the names of painter and engraver only, 40 fr.

Nos. 301 to 500 on tinted paper, with the names of painter, engraver, and printer, 35 fr.

Nos. 501 to 1000 with the names as above and the title of the picture, 30 fr.

M. M. HEATON.

NOTES ON ART.

When the Castellani collection of gold ornaments was before the public awaiting a decision as to the desirability of its acquisition by the British Museum, the reports which appeared concerning it rarely omitted to point out that the exceeding fineness and minuteness of the ancient granulated gold work had entirely baffled all efforts at imitation on the part of modern goldsmiths. The secret by which globules of gold, so minute as to be scarcely visible to the naked eye, were made and separately soldered, to the number of thousands, into a pattern, was supposed to be practically lost to the modern craft, though preserved in a rude traditional fashion among the jewellers of St. Angelo in Vado, a remote village in the Apennines, as appears from Sig. Castellani's memoir on the subject. Since then, however, Sig. Giuliano seems to have completely recovered the ancient secret, not indeed as yet rivaling the finest specimens of Etruscan granulated work, but bidding fair to do so. Among the examples of this kind of work, exhibited by him at 13, Frith-street, Soho, are a gold bracelet and a pair of earrings, on the former of which are no less than 75,000 of these globules, arranged in patterns not slavishly copied from the antique, but always true to the antique spirit. Another splendid example of his work is the reproduction of the famous necklace from Milo in the Castellani collection.

The *Levant Herald* informs us of the removal of three bas-reliefs to Constantinople from the arch at Salonica commonly believed to have been erected on the visit of Constantine after his subjugation of the Sarmatians, though Leake (*Travels in Northern Greece*, iii. p. 244) was led by the character of the sculpture to assign it to the age of Theodosius. Leake describes what remained of the arch in his time as consisting of "two piers 14 feet square faced with stone, which were covered on all sides with a double range of figures in low relief representing the sieges, battles, and triumphs of a Roman emperor. A great part of the piers were concealed by shops of the bazaar, which cover all the lower parts of the figures on one side and the whole of them on the other." This description of the subject of the reliefs is confirmed by the sculptured part of the arch visible in the engraving of Cousinéry, *Voyage dans la Macédoine*, pl. iv., p. 29-30, Paris, 1831. It was therefore with some surprise that we read the interpretation which the *Herald* (as quoted by the *Pall Mall Gazette*, September 29) placed on the three reliefs in question, apparently on the authority of Dethier, the new director of the Museum of the Porte, and an archæologist known at least for his services to the epigraphy of Constantinople. The three reliefs, it is said, make up together a scene from the hunt of the Calydonian boar, one of them representing

Meleager on horseback, the second a boar and a serpent twined round a tree, and the third two warriors advancing cautiously. The first is very suggestive of a Roman emperor, and the last is precisely the description we should expect of two Roman warriors as they are to be seen, for example, on the column of Trajan. It appears that several important sculptures were lately torn down from this same monument, shipped on board a foreign vessel, and in spite of the efforts of the police, conveyed away, who knows whither? At this the *Herald* raises its voice, including also in its denunciation of vandalism the exportation during the past few years of antiquities discovered in Cyprus, Ephesus, and the Troad. The treasure, intrinsically of very high value, found by Dr. Schliemann seems to have excited Levantine cupidity, and its loss to have aroused a strong feeling against foreign excavations.

The genial Dutch painter Jan Steen, whose character, it is well to remember, has been redeemed to a great extent by recent researches from the reckless imputations cast upon it by his earlier biographers, forms the subject of the first article in the current number of the *Zeitschrift für bildende Kunst*. A. van der Willigen, in his *Les artistes de Harlem*, 1870, published some documents which made it clear that Jan Steen was residing in that city at a time when, according to his slanderers, he was drinking the profits of his business as a publican at Delft. Indeed, the whole story of his keeping a tavern seems to rest upon the slender fact that he was the proprietor (probably by inheritance) of a brewery in Delft. These and the facts previously made known by Jan Steen's first vindicator, Westheene, are commented upon by W. Bode, the writer in the *Zeitschrift*, who does not, however, contribute any information of his own on the subject. The article is illustrated by two fine etchings by W. Unger from Jan Steen's works—one, a Flemish-looking Anthony and Cleopatra of which the original is in the library of the University at Göttingen, and the other—a scene more in accordance with the artist's jovial taste—a representation of a Bean-feast from the Cassel Gallery. This latter etching reminds one strongly of Hogarth; indeed the great Dutch and the great English humourist are allied in many respects, only the humour of the latter was almost invariably pointed with satire, whereas Jan Steen directed only blunt and harmless arrows against the follies and vices of mankind.

The current number of the *Jahrbücher für Kunstwissenschaft* still appears with the name of Dr. Albert von Zahn, although that distinguished art critic died suddenly, as before recorded, on the 16th of June last. The loss of its editor will, we regret to hear, bring the useful series of *Jahrbücher für Kunstwissenschaft*, which has now extended over six years, to an end. A memoir of the deceased critic and a review of his labours in art-history in the next number, will, it is announced, be the "farewell word" of that journal to its readers.

The present number contains: 1. A learned disquisition by Wilhelm Schmidt on the equestrian statue of the Ostrogoth king, Theodorich, in Ravenna and Aachen, a work that has given rise to much criticism and difference of opinion among German art critics.—2. An account and catalogue of an old collection of pictures formerly belonging to a Princess of Orange.—3. A description of Carsten's drawings and oil paintings in Copenhagen by Herman Riegel.—4. "Duke Albrecht I. of Prussia as patron of the two Cranachs," by Prof. A. Hagen.—5. "Who was the author of the *Abrégé*?" by Julius Hübner, the *Abrégé* being it seems an early catalogue of the Dresden Gallery published in 1782 with the title "*Abrégé de la vie des peintres dont les tableaux composent la Galerie Electorale de Dresde*." The authorship of this *Abrégé* is given by the writer of the article to Heinrich von Heineken on apparently sufficient grounds, but it is a matter of small interest.—6. A short notice of a carving by Andrea Verrocchio and a correction of Vasari.—7. An account of the discovery of a picture by the little known master Andrea di Bartolo di Maestro Fredi, by Dr. Ernst Förster.

Besides throwing open his gallery, and publishing a splendid catalogue of it for the benefit of the poor of Brussels, Mr. John Wilson has opened a public subscription for the same object, which hitherto seems to have been chiefly responded to

by members of his own family. Mrs. Thomas Wilson, of London, heads the list with £100, and several other Wilsons give £50 each.

In the *Hong Kong Daily Press* of July 1st (a curious source from whence to derive art intelligence) we find a detailed description and intelligent criticism of Holman Hunt's last picture "The Shadow of the Cross," which as yet few persons have been fortunate enough to see, and concerning which the critics of the London journals have been remarkably reserved. The article in the *Hong Kong Press* was not it appears written for publication, but was merely sent by the writer for the edification of a private resident in the colony, who, finding it interesting, forwarded it to the local paper. It is evidently written by some one well versed in art criticism, though it is free from the technicalities with which so many art critics overwhelm us. The strange symbolism of this remarkable work has been already explained. A nearly nude and well built Arab carpenter stands in his workshop at sunset, and indulges in a hearty stretch of his limbs after his hard day's work. By so doing his shadow is thrown upon the wall in the exact image of a crucified man, an effect that is perceived by his companion, a woman in a coarse blue robe, with her back to the spectator, who is on her hands and knees on the floor as if looking for something. Such is Holman Hunt's latest conception of the Virgin Mary and her Son, and "so thoroughly naturalistic," says the *Hong Kong Press* critic, "so purposely unidealized is the picture, that a friend well accustomed to art, who happened to see this painting without any previous knowledge of the subject, studied it, as he assured us, long and carefully, without the slightest idea that anything more than an ordinary piece of village life was intended."

The exhibition of this remarkable work will not, it is to be hoped, be much longer delayed. It is said to be now in the hands of an eminent London firm, but the report of its sale was authoritatively contradicted by the *Athenæum*. The Queen, it may be remembered, who saw this picture when Mr. Holman Hunt first brought it to England, has given him a commission for a repetition of an important portion of it.

Edmond J. B. T'Shaggenz, a well known animal painter of Belgium, has lately died at Brussels. His last work, not yet published, but exhibited in Brussels in 1869, was a series of water colour drawings representing the anatomy of the cow. To this work it is said he devoted many years of study.

Georg Friedrich Ziebland, the chief architect employed by Ludwig I. of Bavaria at the time when he was decorating his capital of Munich, died recently at the age of 73.

The Louvre has recently acquired, we learn from the *Chronique*, an interesting and important addition to its mediaeval collection in the shape of an effigy of Blanche of Champagne, wife of Jean I., Duke of Bretagne, who died at the end of the thirteenth century. The figure is of Limoges enamel, and was executed at Limoges in the fourteenth century by the old process. It is made of a number of plates of copper fixed with nails on to a wooden mould, and is supposed to be almost unique of its kind. The destruction in some places of the copper plates render the process of its manufacture clearly visible.

The statue was formerly in the old Abbey of Hennebont in Bretagne. It is now placed provisionally in the Salle of Jewish antiquities in the Louvre.

A new and great picture (great, it is said, in every sense of the word, but certainly in size) by Hans Makart is now being exhibited at Vienna. It represents Venice doing homage to Caterina Cornaro, and contains no less than thirty-nine figures of life size. Bruno Meyer, in an article upon it in the *Beiblatt zur Zeitschrift für bildende Kunst*, accords it warm praise, and considers it the greatest triumph of Makart's art.

A painting of Venus and Tannhäuser by the rising Hanoverian artist Otto Knille is also creating some sensation in Germany. It has been lately added to the Berlin National Gallery.

The death on October 1 of Sir Edwin Landseer, R.A., at the age of seventy-one, has removed one of the most remarkable and certainly the most popular of the modern school of British artists. His life and genius have already been discussed in various journals at considerable length, and we therefore think it better to postpone our own criticism until the appearance of the memoirs which no doubt will be prepared without loss of time. The warm recognition which his works met with in his lifetime and the general grief with which the news of his death was received are gratifying indications of the soundness of our national taste.

Cornelius Varley, the brother of that John Varley to whom Mulready, W. Hunt, Copley Fielding and several more of our best English artists owed their training; the brother-in-law of Mulready, and the father of Cromwell Varley, the well-known electrician, died on the 2nd October at the age of ninety-two. He was the only survivor of the sixteen original members of the Society of Painters in Water Colours, and in the last years of his life could boast that he had exhibited longer ago than any other living painter.

Some interesting particulars with regard to the Varleys and their pupils will be found in the *Memorials of William Mulready*, by F. G. Stephens, published in 1867 by Bell and Daldy.

Correspondence.

THE ORIENTAL CALIGRAPHS OF THE LATE FREDERICK AYRTON, ESQ.

To the Editor of the ACADEMY.

SIR,—I could scarcely believe the report which appeared in the journals some weeks ago that the Trustees of the British Museum had declined the bequest of the late Mr. Frederick Ayrton's collection of Oriental caligraphs. It is known now, however, from a trustworthy source, that the statement is correct, and that the Trustees deemed it impossible for them to accept the bequest under the conditions attached to it.

Having been at some trouble to secure a copy of the will, I am able to give the following extract therefrom bearing on the subject:—"I give and bequeath to the Trustees of the British Museum all my caligraphic writings in Turkish, Arabic, and Persian, which are in my opinion worth one thousand two hundred pounds, on condition that the said Trustees do set a room apart in the Museum for the display of these valuable specimens of Oriental caligraphy, about which little or nothing is known in Europe, artistically, and also on condition that they appoint the said Assaad Effendi Mazher [he had been made a legatee in a preceding part of the will] to prepare a catalogue raisonné, which will take some three or four years; and there ought to be a general series of numbers, then a series for each writer, with an account of the contents of each piece or book, and a short account of each writer: that would occupy one side of a folio; the other side would receive the translation into English, and the whole should end with a *Silsilat-el-Khattatin* [Catena of Writers]. One hundred pounds a year for such work would not be too much to be paid to the said Assaad Effendi Mazher, which, with what I have hereinbefore given him, [£4,000 in Turkish five per cent. bonds] will enable him to live comfortably."

The only one of these conditions to which the Trustees could demur was that of providing "a room" wherein to display the caligraphs; for I cannot bring myself to believe that the outlay of from £300 to £400 for the compilation of the suggested catalogue swayed their decision. But did they deem it worth while to inquire whether the executors would not have been satisfied with a practicable compromise of the first condition? If they did not, I can only say that their remissness was unpardonable. It may be, however, that another motive actuated them, one which appears to have been put forward in their defence by a writer in the *Athenæum*, who asserts that these caligraphs have no literary value, and that Dr. Rieu, who is in charge of the Arabic MSS. at the Museum, was quite capable of drawing up the proposed catalogue, which was a work proper to his department. Should such be the fact, the case as against

the Trustees is still stronger; for there is reason to believe that the MSS. were examined very cursorily indeed. Moreover, with all due deference to Dr. Rieu, I venture to question his qualifications for judging of Oriental caligraphy. The testator, who was an experienced connoisseur, states that little is known in Europe, artistically, of Oriental caligraphy, and judging from the wretched specimens of type in which most Arabic and Persian works are printed, both here and on the continent, as well as from the very high opinion, in that respect, which the Museum authorities seem to entertain of their existing collection—among which there are very few specimens indeed of first-rate writing—he was not wide of the mark.

But supposing, for argument's sake, that these MSS. were worthless from a literary point of view, surely the Trustees or their advisers ought to have known something of their possible value as works of art. Or do they need to be informed that in consequence of the restrictions imposed by Islâm, which prohibits the making of images and pictures, the Muslims at a very early period of their history were driven to avail themselves as well of caligraphy as of geometry for the purposes of ornamentation, and that in the course of time the most elegant devices were constructed from both those sources, inasmuch that a fine specimen of handwriting is to this day appreciated by educated Muslims as highly as connoisseurs among ourselves appreciate a painting by Raphael or Murillo; and, moreover, that such specimens are of high repute, and that the writers are regarded as historical personages, whose biographies are cherished with a veneration equal to that in which we hold the lives of our most eminent painters? The flexibility of the Arabic character afforded ample scope for ornamental and decorative constructions, and among these specimens collected by Mr. Frederick Ayrton I am assured there are many which would excite the admiration not of Muslims only, but also of European artists and limners. The facilities which Mr. Ayrton possessed during his twenty-five years' residence in Cairo for obtaining these exemplars—many of which were purchased from decayed families driven by want to part with them—are not likely to fall to the lot of any other person, and although he modestly values them at £1,200, there is reason to believe that he paid much more for them, and that their marketable price may be estimated at a much higher figure. Besides, he was a *littérateur* himself, and his profound critical study of Oriental caligraphy is of itself a sufficient warrant for the worth of his collection.

The following summary may serve to convey some idea of the extent and character of the MSS. contained in the bequest. They number upwards of seven hundred, consisting of volumes, portfolios, scrolls, and sheets, in the Kufic, Naskh, Thulth, and Taa'lik character, some written in gold and others beautifully illuminated. The date of some goes as far back as the seventh century of the Hîgrah; many are the work of the most famous caligraphists; and all are considered of great value by the best living Muslim judges. Six of the scrolls are almost unique, only another copy of them being known to exist in the Prophet's mosque at Mekkah. As a specimen of modern caligraphy, there is a silver casket containing the inscriptions on the *Mizabu'r-Râhmah*, or Water-spout of Mercy, over the Kaa'bah; also a small plate of gold, with engraved Arabic characters, being the model submitted by the artist 'Abdallah Bey Zuhdy, to the late Sultân 'Abdu'l-Majîd, who restored the Water-spout. The only duplicate of this casket and its contents is deposited in the Imperial Treasury at Constantinople.

I have no hesitation in saying that those who are responsible for the loss of this collection by the British Museum deserve the severest censure. The loss to the nation arising from the refusal on the part of the British Museum would have been complete, but for the public spirit and generosity of Mr. F. Ayrton's widow, to whom the collection reverted on its refusal by the Trustees. Desirous of carrying out her husband's wishes as far as was now practicable, she has offered it to the Museum of the India Office, and I confidently hope that the Secretary of State for India in Council will know better how to estimate a bequest which, as I venture to predict, will be to Orientalists generally, European and Indian, one of the greatest attractions in that institution.

G. BADGER.

New Publications.

- BANVILLE, T. de. Trente-six ballades joyeuses. Paris : Lemerre.
 BESANT, Walter. French Humourists from the Twelfth to the Nineteenth Century. Bentley.
 BROWN, O. Maddox. Gabriel Denver. Smith, Elder, & Co.
 CAMPORI, G. Memorie biografiche degli scultori, architetti, pittori, ecc., nativi di Carrara e di altri luoghi della provincia di Massa. Napoli: Höpli.
 CHORLEY, Henry Fothergill. Autobiography, Memoir, and Letters. Edited by H. G. Hewlitt. Bentley.
 CLASSIKER deutsche d. Mittelalters. Begründet v. F. Pfeiffer. 1, 6, u. 8 Bd. Hartmann von Aue. 3 Thl. Iwein, od. der Ritter m. dem Löwen. 2 Aufl. Walther v. der Vogelweide. 4 Aufl. Gottfrieds v. Strassburg Tristan. 2 Thl. 2 Aufl. Leipzig: Brockhaus.
 CLAY, J. G. The Virgin Mary and the Traditions of Painters. Hayes.
 COLLINS, W. L. Lucian (Vol. viii. of *Ancient Classics for English Readers*). Blackwood.
 COUSSEMAKER, E. de. Scriptorum de musica mediæ ævi nova series, a Gerbertina altera. T. iv. Fasc. i. Paris: Durand.
 GOODMAN, W. The Pearl of the Antilles. King & Co.
 HENZE, A. Das Buch der Goldmünzen. 4 Lfg. Neuschönfeld bei Leipzig: Henze.
 L'ŒUVRE de David d' Angers. Vol. 2^e. Paris: A. Lévy.
 LYTTON, Lord. The Parisians. Vol. i. Blackwood.
 QUELLENSCHRIFTEN f. Kunstgeschichte u. Kunsttechnik d. Mittelalters u. der Renaissance. Hrsg. von R. Eitelberger v. Edelberg. 5 Hft. Wien: Braumüller.
 ROSENKRANZ, K. Von Magdeburg bis Königsberg. Berlin: Heimann.
 RÖSTRAND et MARIEBERG. Notices et recherches sur les céramiques suédoises du XVIII^e siècle, par G. H. Stråle. Stockholm: Klemming.
 STREHLKE, F. Zur Textkritik v. Goethes Werken. Berlin: Hempel.

Physical Science.

THE GERMAN SCIENTIFIC AND MEDICAL ASSOCIATION.

THE forty-sixth *Versammlung deutscher Naturforscher und Ärzte* was held at Wiesbaden last month, the session commencing on the 17th and ending on the 24th. The attendance of members and associates was very large. Three days were devoted to general meetings and three to the meetings of sections.

The sections numbered in all eighteen, nine of which had for their object the discussion of subjects relating to medicine and surgery, and the branches of science in any way allied to them. Among those attending and presiding at these sections were Baum, von Langenbeck, Roth, Max Schulze, von Tröltsch Lieberkühn, and Rindfleisch.

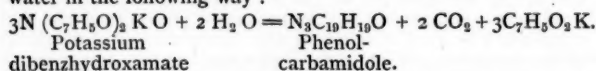
In the Section of Anthropology the presidents were von Cohaussen, the director of the museum at Wiesbaden, and Prof. Lucae, and one of the most important papers read was that contributed by Prof. Virchow on the characteristics of the skulls of savage races. Wibel described some barrows on the north coast near Hamburg in which he found implements of iron plated with bronze.

Geography was represented by Rohlf's, who read a paper on the proposed expedition to the Libyan Desert, Neumeyer, Radde, Schweinfurth, and Friedrichsen. Dr. Ascherson made a communication about Lorenz's journey in South America. Dr. Neumeyer described the proposed uniform organisation of meteorological observations, which formed the subject of discussion at the recent congress in Vienna, and to which attention has been directed by Mr. Scott in *The Times* of the 1st instant.

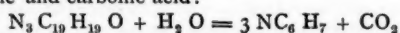
A great number of papers, almost without exception on organic chemistry, were read at the Chemical Section, which was more largely attended than any other.

Tollens directed attention to the fact ascertained by Philippi that the bibromopropionic acid, or α acid, of Friedel and Machuca prepared from bromine and propionic acid, differs in its properties from the isomeric β acid prepared from brominated allylic alcohol. With hydrogen the one forms propionic acid, the other acrylic acid. Tollens finds that the α acid when treated with potash forms on separation of hydrobromic acid monobrom-acrylic acid, which on again taking up hydrobromic acid forms bibromopropionic acid, not the α acid however but the β acid. This is of importance as it shows the analogous constitution of the two acids and indicates the presence of the carboxyl group

in the β acid, and consequently in the acrylic acid produced from it; this had hitherto been doubted. The monobromacrylic acid, produced by the action of potash on the β dibromopropionic acid, resembles very closely the acid above mentioned; it forms with hydrobromic acid β dibromopropionic acid, its potash salt however has very different characters.—By boiling sugar with dilute sulphuric acid Tollens and Grote have obtained an acid the zinc salt of which has the formula $C_5H_7O_3Zn$. It appears to be a lactic acid deficient in hydrogen of the valeryl series.—An investigation of the compounds of starch with potash and soda has been made by Tollens with the view to determine the molecular constitution of starch. The apparently thoroughly pure compound contained one atom of metal to four or five molecules of starch, which corresponds to twenty-four or thirty atoms of carbon.—Dr. Wibel showed a new and simple form of water-pump for the suction of air. The glass tube which the water descends has the diameter of small combustion tube which for the space of about three inches is contracted to a uniform bore of from 2 to 3 mm. At the bottom of this contracted part just before it enlarges to its original diameter a glass tube of equally narrow bore is let into it horizontally. As the water falls it draws the air out of this lateral tube with great force.—Graebe read a paper on the constitution of rosaniline. To arrive at a knowledge of its composition the author first endeavoured to settle the vexed question of the composition of the acid arising from the action of nitrous acid on rosaniline. He has now proved beyond all question that it has the formula $C_{20}H_{16}O_3$, and he retains the name rosolic acid for the acid obtained from rosaniline by the above method; leucorosolic obtained by the reduction of the above compound has the composition $C_{20}H_{18}O_3$. The relation in which rosolic acid stands to aurin has not yet been clearly established. Both bodies yield very characteristic compounds with bisulphite which are readily purified. When perfectly pure rosolic acid is employed colourless solutions are obtained. Just as rosaniline forms with hydrocyanic acid a colourless base, rosolic acid forms the compound $C_{20}H_{16}O_3, HCN$, which comports itself like an acid or a phenol. Again, both bodies unite with acetic anhydride to form colourless compounds. When heated with water to 200° rosolic acid forms a colourless crystalline body identical probably with that obtained by Liebermann from rosaniline.—Oppenheim has examined anew the product of the action of oxide of mercury on benzamide for the purpose of determining whether it is one of substitution or addition. He finds that it is a substitution product with the formula $Hg(C_7H_5ONH)_2$.—Lossen contributed a paper on the amide derivatives of hydroxylamine, in which he announced the discovery of a new class of bodies which he terms *carbamidoles*. While dibenzhydroxamic acid is decomposed by baryta water into benzhydroxamic and benzoic acids, its potash salt is decomposed by water in the following way:



Phenyl-carbamidole is sparingly soluble in cold and moderately soluble in warm alcohol, insoluble in water, and crystallizes in brilliant prisms. It melts at 200° and can even be distilled without suffering decomposition. It combines neither with acids nor alkalies, but when heated with concentrated hydrochloric acid for several hours to 180° it takes up water and decomposes into aniline and carbonic acid:



Wislicenus gave a short description of his research on ethylene-lactic acid, a fourth modification of lactic acid, and of the difficulties he encountered in preparing pure compounds through the fact of its salts showing no tendency to crystallise.

In the Botanical Section Pringsheim gave a brief sketch of his investigations on the ramification of the *Sphacelariae*. According to Magnus, who made some remarks on this communication, there were two modes in which it takes place. In the one the new shoot is formed by an oblique partition cutting off a segment from the youngest cell of the part about to branch. The segment eventually pushed the weaker cell from which it was derived, to one side and a sympodial ramification resulted (*Stypocaulon*). In the other mode a lateral shoot is formed by a bulging out from a cortical cell (*Sphacelaria*), which bulging out subsequently developed into a branch.—Pfeffer discussed

the part played by light in the reconstruction of albuminoids from the asparagine contained in the young shoots of the *Papilionaceae*. He had already shown that asparagine is the form in which the proteinaceous nutriment of the germinating plant "wanders" from the points where it has been stored up to the growing parts where it is again converted into albuminoids. When such plants are exposed to light asparagine is not found in the growing parts, though it is abundantly present when they are kept in darkness. The influence of light, however, upon the conversion of asparagine into albuminoids appears to be only indirect. It is richer than these substances in nitrogen and poorer in carbon and hydrogen. In its formation from an albuminoid there must be a separation of the two last elements which, in turn, must be added to it when the albuminoid is reconstituted. When however a plant grows in the dark the demands of its growth and respiration consume all its available non-nitrogenous material. Asparagine then accumulates because there are no materials for its reconstruction into an albuminoid. But when the plant is exposed to the light these materials are supplied by the normal activity of the leaves and the asparagine consequently disappears.—Askenasy described the growth of the fruit-pedicle (*seta*) of *Pellia epiphylla*. It was divisible into two periods, during the first of which there was continuous multiplication of cells by division but scarcely any elongation. On the other hand during the second period, which lasts only from three to four days, cell-multiplication stopped, but the length increased from 1-2 to 80 millim. This was accompanied by a total consumption of the starch contained in the cells.

Among the papers communicated to the Physiological and Pathological Sections were the following:—Köhler, of Halle, gave details of experiments undertaken with a view to determine the physiological action of bitter substances upon the circulation and blood-pressure. He found that when cetrarin, columbin, and other bitter substances were injected into the veins a decrease of blood-pressure amounting to from 8 to 20 mm. of mercury first of all occurred in the arteries, which was subsequently followed by an increase to the extent of from 12 to 18 mm. above the tension previous to the injection. The cause of the diminished pressure which occurred even after the spinal cord and the vagus had been divided is to be looked for in the heart, that of the rise which did not occur after section of the spinal cord outside of the heart. The augmentation of blood pressure after injection of cetrarin and columbin can only be referred to excitation of the vaso-motor centre. It is difficult to say whether the acetic acid required as a solvent may not have aided the effect. The primary diminution of pressure results from paralysis of the termination of the vagus in the heart. The primary diminution is observed both in acid solutions of cetrarin, and in solutions of cetrarin in distilled water. The frequency of the cardiac contraction when lethal doses of bitter substances have been given remains unchanged up to a short time before death.—Langerhaus made some observations on the structure of the eye of the lamprey. The globe of the eye in this animal is peculiar in being destitute of any sclerotic coat, and the choroid is directly continuous with the membrana descemetii. In ammocetes the latter membrane is very strongly developed and completely fills the anterior chamber. The iris is simply a continuation of the retina, which is attached to the choroid by a thin layer of connective tissue. As Max Schultze has shown, several layers are present in the retina. Inside the external granule layer is found the ganglionic layer, in which a double row of large ganglion cells are separated by a layer of fibres. Within the ganglion-layer lie the internal granule layer, the optic fibre layer, the granulosa and limitans interna. Processes are given off from the external ganglion-layer which penetrate the lamina granulosa externa. The granules of the rods and cones dilate to form cup-like bodies which likewise stand in connection with the granulosa externa, and these cups are situated like Hauben? upon the processes of the ganglion cells. Thus it is rendered highly probable that there is a direct connection between the connective tissue cups and membranes of the granules and the connective tissue of the granulosa externa, and, on the other hand, between the nervous contents with the processes of the ganglion cells.—Grünhagen read a paper showing that temperatures between 0° C. and blood heat exert a varying influence on the size of the pupils of

mammalian eyes which have been extirpated. The pupils of a cat's eye when exposed to blood heat, after the death of the animal, become widely dilated, and if the temperature be lowered to about that of an ordinary room they strongly contract and on further cooling to freezing point they again become strongly dilated. Grünhagen concludes that no contraction or relaxation of the sphincter pupillae takes place as Brown-Segard and H. Müller believe, but that the phenomena are due to a differing capacity for imbibing fluid which the iris possesses at different temperatures. He holds that the tone of the tissue of the iris is lost immediately after death by the absorption of water, whilst on exposure to great cold water is again given off. That water is really given off in the latter case is rendered probable by the reaction of the lens to cold which is rendered cataractous at 0° C. owing to the formation of vacuolae in its substance. The lost excitability of the musculature of the iris can be restored even after the lapse of two days if the iris be again exposed to a blood heat. Grünhagen further showed that on cooling the muscular tissue of frogs to 0° its disposition to react upon the application of a mechanical stimulus or its excitability was greatly increased, and that by this means it is possible to demonstrate muscular contraction without participation of nerves. The contractions so produced can produce secondary convulsions.—Thoma described the migration of white corpuscles into the lymphatics of the tongue of the frog. He injected the lymphatics of the living animal with an extremely dilute solution (1-2000th or 1-8000th) of silver nitrate, and found that with certain precautions this did not lead to stasis of the blood in the blood-vessels, but only to a lively exodus of the white corpuscles from their interior. After a time the re-entrance of the corpuscles into the vessels through certain stomata in their walls, marked by a precipitation of the silver, is observed. In a second series of experiments the lymphatics were injected with a dilute emulsion of cinnabar in a three-quarters per cent. solution of common salt. The cinnabar is in part deposited in the stomata of the lymphatic vessels, partly passes through them and is deposited in the tissues in the form of small round cloudy patches. The evidence of the identity of the stomata brought to view by means of cinnabar with those rendered apparent by means of silver nitrate is obtained by their peculiar grouping in the lymphatics of the frog's tongue, and, secondly, by the subsequent injection of silver nitrate into the same vessels. The injection of cinnabar causes very little disturbance of the circulation. If a lively exodus of the white corpuscles from the blood-vessels be produced by making an abrasion of the surface the migrating cells quickly make their appearance in the stomata of the lymphatics marked out by the cinnabar. They then take up the particles of cinnabar into their interior, which causes them to lose their activity and accumulate in the stomata. They immediately appear in the form of cauliflower-like excrescences projected on the inside of the lymphatics which break up into thin constituents—cinnabar-holding cells. These are seen in motion in the lymphatics, and may be traced thence into the cervical lymphatics and into the blood. In these researches a remarkable uniformity in the track pursued by the white corpuscles was observed. They then pass from the vessels into the tissue by a series of sharp zig-zag movements, and all travel at about the same rate.

In Section 5 (Mineralogy, Geology, and Palaeontology) the presidents were von Dechen, Koch, von Zepharovich, and Geinitz. Prof. Sadebeck, of Kiel, alluded at the opening of the meeting to the death of Gustav Rose. Distinguished, he said, by his searching critical gift of investigation, he had always selected the most abundant minerals for examination. To him we owe the means of distinguishing monoclinic and triclinic feldspars, a discovery which he moreover applied to petrography and opened the way in Germany for the investigation of finely granular and compact rock-masses in microscopic sections. The relations of chemical and physical properties to crystalline form were placed on a definite basis by him. He took the most active part in the development of the doctrine of zomorphism; it was he who deduced the relation of electrical polarity to crystalline form in tourmaline and pyrites. Again, in descriptive crystallography he was the first to bring into use the graphic method, now known as Quenstedt's method of projection, and to devise the best method of drawing crystals. The third edition of the only text-book which he published, that

on the Elements of Crystallography, was about to appear, but he did not live to see it through the press. All who knew him will ever remember the gentle, kindly, noble Gustav Rose. We can adopt no better means of honouring his memory than by pursuing the work which he has broadly marked out for us. His labours not only yielded abundant results, but indicate to students of his science the proper method of further investigation.—Dr. Ochsénus announced the discovery of glauberite at Wester-Egeln in North Germany. He directed attention to the fact of salt beds, like those of Kalucz, Stassfurt, and Leopoldshall, having been found within the last few months in this locality, and traced the many resemblances between them and the corresponding deposits in Peru, Bolivia, Chili, Orinoco, &c. The small depth at which they are met with is due to an upheaval, which is easily apparent at Wester-Egeln and at Tarthun. The clay beds overlying the glauberite resemble those of Wieliczka and Hallein, and differ from those of Stassfurt, in containing distorted crystals of rock-salt. Their faces however are not hollow but convex and sometimes show octahedral faces. Their appearance recalls the so-called rhombohedra of quartz from the keuper of Götbj and the zechstein of Frankenburg. Pyrites is sometimes found on their faces, an association of great rarity at Stassfurt. At greater depths crystals of red rock-salt have been met with, which in their hemihedral form resemble a corresponding well-known variety of galena from the Hartz. Boracite also occurs at Wester-Egeln, and hydroboracite has recently been found at Stassfurt. The discovery of these minerals supports the view advanced in 1839 that Wester-Egeln forms the centre of the Magdeburg-Halberstadt basin.—Prof. Sandberger in describing the crystalline rocks of Nassau showed that the palaeozoic rocks bore a striking resemblance to those of tertiary times, a diabase, for example, to an old basalt or dolerite. The silurian diabase consists of oligoclase, augite, hexagonal titanite iron, and only differed under the microscope from dolerite in that olivine was more sparsely present. The green constituent of diabase, which has not yet been isolated and analysed but is supposed to be a product of the decomposition of augite, occurs with great distinctness at Kupferberg in the Fichtelgebirge. In Nassau and in other districts of South Germany phosphorite and staffelite are only met with at places where diabase has reached the last stage of disintegration, and the same phenomenon is noticed at Rossberg near Darmstadt in the case of tertiary rocks. Phosphate of lime is less soluble than carbonate, and constitutes a material for the petrification of corals and the formation of beautiful pseudomorphs after calcite. The iodine of staffelite and osteolite must have been derived from the diabase and basalt and must be present in other volcanic rocks. New localities for olivine were mentioned: a dark black-green rock from Tringenstein contained much olivine, the greater part of which was already converted into serpentine, the transition being beautifully shown in some microscopic sections. The author of this paper shewed an interesting series of specimens from an obsidian stream, of El Guamani, sent him by Reiss, showing the gradual transition of obsidian through typical perlite into trachyte.—Prof. Möhl, of Cassel, read a very elaborate paper, which it is impossible to condense, on the mineral constitution and distribution of phonolite, illustrated with many hundred rock-sections and thirty beautifully executed plates that are to appear in his forthcoming work. He finds that tridymite occurs in abundance and beautifully crystallized in the haune-phonolite of Javalato Lazio (Vesuvius) and Hohlstein (Rhône), and in the nepheline-phonolite of Milsburg, Bubenbad, Pferdskopf, and Alschberg, and in the mica-phonolite of Teneriffe.

Dr. Flight read a paper by Prof. Story-Maskelyne and himself on the method of determining silica by distillation with hydrofluoric acid, and described the apparatus which is employed in the British Museum Laboratory for that purpose. A number of important precautions that are to be taken in conducting an analysis by this process were given, and the peculiar advantages attending it were pointed out. Meteoric augite, enstatite, bronzite, and other silicates that do not gelatinise with acid, as well as asmanite, have been analysed in this manner.—Another paper directed attention to some crystals of phosphorus which had been made by Mr. W. Douglas Herman and measured by Prof. Story-Maskelyne. These crystals are

formed by the spontaneous evaporation of ordinary phosphorus in vacuo and in darkness. In a few weeks they attain a considerable size, a length of from three to five mm., and are of great beauty. They are colourless, transparent, possess great refractive power, and bear a great resemblance to cut diamonds. Only a short exposure to light renders them yellow and opaque. The crystals belong to the isometric system, and exhibit a very great number of faces.

A note was then read by Dr. Flight on some observations made by Prof. Story-Maskelyne and himself on the colour of diamonds. It was mentioned that in 1867 there was exhibited in Paris a diamond possessing a rose colour which, after the stone had been exposed for a few minutes to diffused light, completely faded away. A straw-coloured diamond from the Vaal River when heated in a porcelain tube to a red heat in an atmosphere of hydrogen lost all colour, but recovered it again by a few minutes' exposure to diffused light. Various experiments were made: by employing a more intense heat, by using chlorine in place of hydrogen, by preserving the diamond, for some days in the dark, after it had been heated; in each case exposure to light for a few minutes restored the lost colour. It was suggested that this phenomenon may be intimately connected with the phosphorescent properties of the diamond.

Prof. Zirkel gave a short *résumé* of the contents of his new work on the microscopic characters of minerals and rocks. Prof. Laspeyres described and exhibited some curious glacier markings of diluvial times on a slab of porphyry from Quetz, near Halle.

The lectures at the general meetings were by Prof. Neubauer, on "The Labours of Liebig in the development of Physiological Chemistry"; Prof. Oscar Schmidt, on "The Theory of Descent in its Application to Man"; Prof. Virchow, on "Natural Science in its Relation to Moral Training"; Prof. Sandberger, on "The Upper Rhine Valley in Tertiary and Diluvial Times"; Dr. Snell, on "Scientific and Medical Views Contrasted with the Present Interests of Education"; Dr. Radde, on "The Steppes of Russia"; and Prof. Meynert, on "The Mechanical Structure of the Brain."

Further notices of papers read at this meeting will appear in our scientific notes.

The next meeting will be held at Breslau.

New Publications.

- ADLER, A. Ricardo and Carey in ihren Ansichten ueber die Grundrente. Leipzig: Gebhardt.
- ALTUM, B. Forstzoologie. ii. Vögel. Berlin: Springer.
- BALANSA, B. Ascension du mont Humboldt (Cando des Néo-Calédoniens). Paris: Martinet.
- BRAINE, A. et GIRARD, M. L'Attacus Atlas, le géant des papillons. Son introduction en France. Paris: Martinet.
- BRISSE, C. et ANDRÉ C. Cours de physique à l'usage des élèves de la classe de mathématiques spéciales. 3^e fasc. Paris: Daunod.
- CHLEBIK, F. Die Frage ueber die Entstehung der Arten logisch und empirisch beleuchtet. Berlin: Denicke.
- COLLENOT, J. J. Description géologique de l'Auxois. Paris: Savy.
- CORBELLI, P. Dizionario di floricultura. Fasc. i. Reggio Emilia: Bondarelli e Gasperini.
- DARWIN, C. Viaggio di un naturalista intorno al mondo. Prima trad. ital. del Prof. M. Lessona. Torino: Unione Tip-edit. tor.
- DESJARDINS, E. Aperçu historique sur les embouchures du Rhône. Paris: Durand et Pedone-Lauriel.
- DUTAILLY, G. Sur l'existence d'un double mode d'accroissement dans le thalle du Metzgeria furcata. Paris: Martinet.
- FLICHE, H. Manuel de botanique forestière. Nancy: Berger-Levrault.
- GAUSS, C. F. Werke. Band iv. Göttingen: Vandenhoeck und Ruprecht.
- GÖPFERT, H. R. Ueber die Folgen äusserer Verletzungen der Bäume insbesondere der Eichen und Obstbäume. Ein Beitrag zur Morphologie der Gewächse. Breslau: Morgenstern.
- GRELLE, F. Elemente des Theorie der von reellen Variablen abhängigen Functionen. Hannover: Helwing.
- HOPPE, J. Die Analogie. Eine allgemein verständl. Darstellung aus dem Gebiete der Logik. Berlin: Denicke.
- KERNER, A. Die Schutzmittel des Pollens gegen die Nachteile vorzeitiger Dislocation und gegen die Nachteile vorzeitiger Befruchtung. Innsbruck: Wagner.
- KRAUSE, M. Zur Transformation der Modulargleichungen der elliptischen Functionen. Heidelberg: Winter.

- KUTZNER, J. G. Naturbilder-Studien aus dem Natur- und Menschenleben. 1^{te} Lief. Leipzig: Siegmund und Volkening.
- LEROY, A. Dictionnaire de pomologie. F. iii. Paris: Lib. agric. et hortie.
- MORIN, M. Œuvres de Buffon, avec les suppléments de Lacépède, Cuvier, Reaumur, enrichies d'histoires et d'anecdotes empruntées aux voyageurs français et anglais. Paris: Vernot.
- ROSCOE, H. E. Kurzes Lehrbuch der Chemie. Unter Mitwirkung d. Verf. bearb. von C. Schorlemmer. Braunschweig: Vieweg.
- SALMON, G. Analytische Geometrie der Kegelschnitte mit besond. Berücksicht. der neueren Methoden. Frei bearb. von W. Fiedler. 3^{te} verb. Auflage. Leipzig: Teubner.
- SCHIAPARELLI, G. V. I precursori di Copernico nell' antichità. Ricerche storiche. Napoli: Hoepli.
- SCHIAPARELLI, G. V. Le Stelle cadenti. Tre lettere. Milano: Treves.
- SCHORLEMMER, C. Trattato delle combinazioni del carbonico o di chimica organica. Prima trad. ital. per cura di M. Sella. Milano: Vallardi.
- STAINTON, H. T. The Natural History of the Tineina. Berlin: Mittler und Sohn.
- THIELE, J. Die Farbenlehre als Hilfswissenschaft für Künstler. Berlin: Nicolai.
- THOMSON, C. G. Hymenoptera Scandinaviae. Tom. ii. Stockholm: Bonnier.
- TÖRNEBOHM, A. E. Ueber die Geognosie der schwedischen Hochgebirge. Stockholm: Bonnier.
- VON MÖLLENDOFF, O. Beiträge zur Fauna Bosniens. Görlitz: Tzschaschel.

History.

Ritter's History of the German Union. [*Geschichte der deutschen Union von den Vorbereitungen des Bundes bis zum Tode Kaiser Rudolfs II. (1598-1612). Von Moritz Ritter.*] Baader: Schaffhausen. Bd. i., 1867. Bd. ii., 1873.

It is perhaps a feeling of pride in the restored unity of their country which is sending so many German writers to search into the records of the Thirty Years' War. Those who have lived to see their country revive can tell without a blush how their country fell. And those who remember Herr Ritter's first volume as long ago as in 1867, will be glad to welcome this further instalment of his work in 1873.

The subject which Herr Ritter has chosen is certainly a proof of his great self-abnegation. In its whole course the Union never did anything much worth doing, and it expired unlamented amidst the sneers alike of those who forsook it, and of those who trod it to the ground. All the more thankful ought we to be to a writer who will tell us impartially what it was and what it tried to do. And this is just the quality in which the book is most conspicuous. It is, one must confess, especially in the first volume, a trifle dreary. But how could it be otherwise when it has to tell, page after page, how a number of Protestant princes believed themselves to be in the greatest peril, which could only be averted by forming some sort of league amongst themselves; and yet how, when it came to the point, they never could make up their minds on what terms the league was to be contracted, or could even agree to allow that anybody whatever should give way to anybody else. And yet this seems to have been the normal condition of affairs with the German Protestants during the last quarter of the sixteenth century and the first few years of the seventeenth.

Soon after the commencement of the second volume, we come upon more interesting ground. The peculiarities of the Austrian federation are well brought out, and its unsatisfactory political condition is shown to make a collision between the ruler and his subjects almost inevitable; quite inevitable, we may perhaps say, when a grave religious dissension was added to the struggle between monarchy and aristocracy. But the main interest of the book lies in the progress of the German disunion. It should be read as a companion to Gindely's *Rudolf II.*, taking as it does

rather a more favourable view of Christian of Anhalt's character than Gindely is inclined to take. But the main points are the same in both writers, as are the main points of the character of Maximilian of Bavaria. On one side we have the feverish activity of a man who believes that nothing short of a revolution will be of any use; on the other side we have the law-loving attachment to ancient forms, which nevertheless contrives now and then to misinterpret the law in its own favour. And then comes the seizure of Donauworth, of which we have all read so often, but which gives occasion to Herr Ritter to explain the religious and political position of these South German Towns, in a way which reminds us of Ranke's clear exposition of the religious and political position of the North German Bishopricks in his essay *Zur deutschen Geschichte*, and which should be borne in mind by any one who wants to understand the fate of these towns under the Imperial Commissions in 1627 and 1628. The last volume yet published comes to an end with the formation of the Union at Ahausen in 1608. The third and final volume is to bring us down to the death of Rudolf II., in 1612, and will of course include the war of succession in Cleves; and we can only hope that it will be equal in merit to the second volume, which is decidedly an improvement upon the first both in manner and in matter.

Possibly some of our readers may like to see how Christian of Anhalt, the shifty diplomatist, wrote to his wife. Here then is an extract (ii. 151).

"Et certes, sans flatter, j'affirme constamment qu'aux perfections tant du corps que d'esprit il n'y-a dame laquelle vous surpasse; laquelle seule félicité Dieu m'a permis de sa divine libéralité l'ayant dénié un tel bien a tant de millions des hommes. C'est pourquoy que j'ay tousjours dont je me puis resjouir par la douce souvenance de vos faveurs. Et, ma divine dame, je me jette totalement en vos bras, vous baisant un million de fois les belles mains, m'assurant que Dieu me rendra toujours de plus en plus capable, affin que je puisse perpétuellement servir, chérir et honorer vos beautés et rarités angeliques, ce que me fait oublier l'obscurité et fange de ce monde ténébreux, et souspirer avec grand désir a la clairté et gloire qui est tout lumière et béatitude éternelle."

This habitual use of the French language must have told in the end against the Unionist party. They were not only revolutionists, but they were un-German. Maximilian of Bavaria or George of Saxony would as soon have thought of writing to their wives in French as Pym or Cromwell would have done.

SAMUEL R. GARDINER.

Narratives of the Rites and Laws of the Yncas, translated from the original Spanish manuscripts and edited, with Notes and an Introduction, by Clements R. Markham, C.B., F.R.S. London: Printed for the Hakluyt Society. 1873.

MR. MARKHAM'S new volume contains, 1st, *An Account of the Fables and Rites of the Yncas*, by Christoval de Molina; 2nd, *An Account of the Antiquities of Peru*, by Juan de Santa Cruz Pachacuti-yamqui Salcamayhua; 3rd, *A Narrative of the errors, false gods, and other superstitions and diabolical rites in which the Indians of the province of Huarochiri lived in ancient times*, by Don Francisco de Avila; 4th, *Report by Polo de Ondegardo*. These four papers were among the narratives and reports furnished to Herrera for his history of the West Indies, of which he made such unintelligent use. They were found in the National Library at Madrid (B. 135) by Don Pascual de Gayangos, but not published in the original. We have to thank Mr. Markham for translating them, and the Hakluyt Society for selecting them to form a volume of their series.

It is difficult to say which of the four is the newest and most interesting. Mr. Markham seems to think the first by Don Christoval de Molina. Molina had peculiar opportu-

nities for collecting peculiar information. He had mastered the Quichua language, and being priest of the hospital for natives at Cuzco was intimately acquainted with the Peruvian character. He wrote between 1570 and 1580, while Dr. Don Sebastian de Artaun was bishop of Cuzco, at a time when many among the natives could remember the days of independence. I think, however, that the narrative of Salcamayhua, although less accurate than Molina's report, is of the greatest moment. It is the only account written by a native of Peru which we possess up to this time, and, by giving us a sample of the rude materials with which the Spanish or metis writers had to deal, shows us the difficulties with which they had to contend while composing their histories.

Salcamayhua, who wrote about 1610 or 1620, was the descendant of a great Indian family the chiefs of which were the first who came to the tambo of Caxamarca to be made Christians, "renouncing all the errors, rites, and ceremonies of the time of heathenry, which were devised by the ancient enemies of the human race, namely the demons and devils." He begins with a profession of Catholic faith, and then proceeds to affirm that he heard "from a child, the most ancient traditions and histories, the fables and barbarisms of the heathen times, which are as follows; according to the constant testimony of the natives touching the events of past times."

In the beginning there was all over Peru a *Purun-pacha*, "a time of wildness," when all the nations of the four provinces came from beyond Potosi in four or five armies arrayed for war, and settled in the different districts as they advanced. This period was called *Ccallac-pacha*, time of the beginning, or *Tutayac-pacha*, time of night, and lasted for a vast number of years. When the country was peopled, there was a great want of space, and, as the land was insufficient, then wars broke out and there was no rest from them, inasmuch that the people never enjoyed any peace. It was even the time when the *Hapi-nuñus*, the devils, walked visibly all over the land, and it was unsafe to go out at night, for they violently carried off men, women, and children. But "then, in the middle of the night, they heard the *Hapi-nuñus* disappearing with mournful complaints, and crying out, 'We are conquered! alas, that we should lose our bands!' By this must it be understood that the devils were conquered by Jesus Christ our Lord on the Cross on Mount Calvary."

Some years afterwards, there arrived in the four provinces, "a bearded man, of middle height, with long hair, and in a rather long shirt. They say that he was somewhat past his prime, for he had already grey hairs, and he was lean. He travelled with his staff, teaching the natives with much love, and calling them all his sons and daughters. As he went through all the land he performed many miracles: the sick were healed by his touch; he spoke all languages better than the natives. . . . He was called *Tonapa Uiracocha nipacachun*; but was he not the glorious apostle St. Thomas?" Once he came very tired to the village of a chief called *Apo-tampu*, who listened to him with friendly feelings and to whom it is said that he gave a stick from his own staff, "and through this *Apo-tampu*, the people listened with attention to the words of the stranger, receiving the stick from his hands. Thus they received what he preached in a stick, marking and scoring on it each chapter of his precepts. The old men of the days of my father, Don Diego Felipe, used to say that *Caçi-caçi* were the commandments of God and especially the seven precepts; so that they only wanted the names of our Lord God and of his son Jesus Christ our Lord; and the punishments for those who broke the commandments were severe." After preaching through the various provinces, breaking idols, and turning into stone

whoever refused to listen to him, "*Tonapa* then followed the course of the river *Chacamarca*, until he came to the sea. This is reported by those most ancient *Yncas*."

Apu-tampu, *Tonapa's* friend, had a son named *Manco-Ccapac-Ynca*, or *Apu Manco-Ccapac*, who, after the death of his father and his mother, "assembled his people to see what power he had to prosecute the new conquests which he meditated." After some adventures he founded Cuzco and married one of his own sisters named *Mama-Ocillo*, "and this marriage was celebrated that they might have no equal, and that they might not lose the caste. Then they began to enact good laws for the government of their people, conquering many provinces and nations of those that were disobedient. The people of the four provinces came with a good grace and with rich presents. The tidings of a NEW *YNCA* had spread widely. Some were joyful, others were afflicted." From *Manco-Ccapac-Ynca* is descended the powerful dynasty of the *Yncas*, whose genealogy, as given by *Salcamayhua*, is as follows:—

- Apu-Tampu*,
friend of *Tonapa*, about A.D. 50-100
- I. MANCO-CCAPAC YNCA ab. A.D. 100
 - II. SINCHI-RUCA YNCA
 - III. YNCA LLOQUE-YUPANQUI
 - IV. YNCA MAYTA CCAPAC
 - V. YNCA CCAPAC YUPANQUI
 - VI. YNCA RUCA
 - VII. YAHUAR-HUACCAC YNCA YUPANQUI
 - VIII. UIRA-CCOCHA YNCA YUPANQUI
 - IX. PACHACUTI YNCA YUPANQUI
 - X. TUPAC-YNCA-YUPANQUI
 - XI. HUAYNA-CCAPAC-YNCA.

XII. HUASCAR YNCA, XIII. ATAHUALPA (1533), XIV. MANCO YNCA.

It is almost the same genealogy as that given by *Garcilasso*, but the difficulty is how to reconcile the *quasi*-contemporaneity of the new *Ynca Manco-Capac* with *Tonapa-St. Thomas*, and the date of the Conquest by the Spanish. It is impossible that only twelve generations should have reigned during more than fourteen centuries: but poor *Salcamayhua* did not trouble himself much with chronology. He contented himself with collecting as many traditional stories as he could, and succeeded in giving an account of the last dynasty that ever reigned over Peru before the Spanish conquest. That he knew nothing of the kings who lived in the *Purun-pacha*, the time of wildness, is self-evident; but from one word which escaped him, we may gather that even amongst the Indians of his neighbourhood, the memories of the primitive dynasties were not entirely lost. Speaking of *Manco-Capac's* accession, *Salcamayhua* or his informers narrate that "the tidings of a NEW *YNCA* had spread widely," thus showing unconsciously that they had a vague acquaintance with the OLD *YNCAS* whose names and legends *Montesinos* succeeded in collecting afterwards.

It is hardly necessary to say that the whole publication has been executed with Mr. Markham's usual accuracy. The map, plate, and index have been made *con amore*; Mr. Markham has even compiled a Dictionary of most of the Quichua words cited in the book. I wish only he had given a literal translation of the Quichua texts that occur so

frequently in *Molina's* and *Salcamayhua's* pages: they contain so many corrupt forms of spelling and so many unknown words that it is often impossible to make out their exact meaning. I know that Mr. Markham, who succeeded so well in translating the difficult *Ollanta*, would have equally well succeeded in correcting and interpreting those texts, and that is the reason why I so much regret that he did not undertake the task.

G. MASPERO.

La Conquête de Constantinople. Par Geoffroi de Ville-Hardouin, avec la continuation de Henri de Valenciennes. Texte original, accompagné d'une traduction, par M. Natalis de Wailly. Paris: Didot. 1872.

ALMOST a century before Joinville, and perhaps similarly urged on by his comrades to tell the tale of the great deeds they had done together, Villehardouin wrote, without having any model to imitate, and in the somewhat rude dialect of the period, an account of the conquest of Constantinople by the French and Venetians. His work is our oldest historical book in French prose, which with some slight help is still easy to understand. It was read and admired at once, and Joinville (whose nearest relations were among Villehardouin's companions, though the editor seems to be incorrect in mentioning his father) may have been partly incited by it to write his *History of S. Louis*; which however had a very different date, as the MSS. lay long neglected.

M. de Wailly, who had already given us a valuable edition of Joinville, has now completed his labour of love by editing Villehardouin. We do not see that he has anywhere compared the language of the two, or shown whether there are traces of Joinville being influenced by the style of his predecessor. He has given however a valuable glossary of the early French words. In the MSS. of Joinville we can trace the dying out of the old terminations, for whereas in the best MS. the *s* of the nominative is still preserved, in the next MS., less than half a century later, this (together with the distinction of form between the nominative and objective cases) has perished. In Villehardouin of course the ancient terminations are fully preserved. Thus *sires* is the nominative, *sire* the vocative, *seignor* the objective case; while *seignor* is the plural nominative and vocative, and *seignors* the form when governed by another noun. The vocabulary contains some words which have survived in English better than in French, e.g. host, barge, bacon, plea, mile, mischief. Gibbon, who in his sixtieth chapter has made the most admirable use of our author, several times remarks on his language; thus he speaks of "the original and expressive denomination of *versiers*, or *hussiers*, from the *huis* or door, which was let down as a drawbridge; but which, at sea, was closed into the side of the ship." Perhaps the editor has hardly given enough of this kind of explanation, but has limited himself too strictly to printing a list of the old forms. His first object was of course to ascertain which was the most authentic manuscript; as Dom Brial in 1822, Paulin Paris in 1838, and Buchon in 1840 had each preferred different MSS., so different that we may be said to have three Villehardouins instead of one. The editor has followed Dom Brial (as he followed Ducange's choice in 1657) in selecting MS. 4972 in the *Bibliothèque Nationale* as the best. This MS. was written, perhaps at Venice, by an Italian copyist in the time of Philip of Valois. Venice, where the MS. long remained, and where the first edition was published in 1573, may almost claim an equal share in our historian, as he seems often to give the views of the famous Doge Henri Dandolo, the real chief of the expedition. A MS. very similar to the Venetian is at Oxford. The Italian copyist did his work honestly, but he omitted some things and rather disfigured the names,

and hence other copies must be referred to for help. 'B' is a MS. of similar age, probably copied in the Isle of France, or rather rewritten, the alterations of phrase and adaptation to the language of the fourteenth century showing the continued popularity of the narrative. Buchon again has printed from MSS. which are written in a Picard or Flemish dialect of French, instead of in Villehardouin's own dialect of Champagne. Paulin Paris prefers an inferior MS., which however, having been probably copied in the Isle of France, comes nearer to the author's own dialect than the Picard MSS. On the other hand the editor has followed a Picard copy for Henri de Valenciennes, the continuator of Villehardouin, though he has made the text more uniform by help of a collection of original charters belonging to Aire in Artois, as Valenciennes is in the same province. He had made a similar use of charters in his edition of Joinville. We may give a short specimen of each.

Villehardouin, § 171: "Li murs fu mult garniz d'Englois et de Danois, et li assauz forz et bons et durs. Et par vive force monterent des chevaliers sor les eschieles, et dui serjant, et conquistrent le mur sor als; et monterent sor le mur bien quinze, et se combatoient main à main as haches et as espées."

II. de Valenciennes, § 509: "Quant li empereres vit ke Lyenars ne pooit escaper sans mort u sans prison, il monta sor un sien cheval Moriel, et le hurta des esperons, et s'adrecha vers un Blac. Et quant vint à l'aprocier, il le feri parmi le costé de la lance, si ke li fiers en parut d'autre part; et chil ki le cop ne pot soustenir, cai à terre comme chil ki ne pot mais. Moriaus fu navrés en deus lius."

Little is known of Villehardouin himself. The small village which gave him its name is near Troyes, the capital of Champagne, and he was Mareschal of that province, the court of which was one of the most polished in Europe. In fact all the early French historians came from this north-eastern part of France, where the French and German races mingle. From the arms of his nephew, the Prince of Achaia, as compared with those of the historian (p. iii), it is clear that Villehardouin was younger than his brother, the prince's father, and on the whole his birth may be dated not long after 1150. He was of an age and experience well fitted to obtain the confidence of his comrades when he took the cross in 1199, and he seems to have acted throughout in complete accordance with the Doge; they saved the army when the Emperor Baldwin madly threw away his life in the war against Calo-Johannes the Bulgarian king. Villehardouin was a good negotiator, and often took the lead in the business of the Crusade, which required much management, as it was difficult to keep the adventurers together in any way. He is silent about Innocent III.'s strong disapproval of the buccaneering attack on Constantinople, and merely says of the elder Simon de Montfort, who turned back from it, that he "ot fait son plait al roi de Ungrie, qui anemis estoit à cels de l'ost; et il s'en ala à lui et guerpi l'ost." It is true that Gregory VII. had long ago thought (and Alexius Comnenus had good reason for suspecting such a design) that a firm footing in Constantinople was almost indispensable before the Holy Land could be recovered, that country being untenable in a military sense, except by a power which holds either Egypt or the lands to the north-east of Palestine. And so it is argued here, § 96, "Et sachez que par la terre de Babiloine (*i.e.* Egypt) ou par Grece iert recovrée la Terre d'oltre-mer (*i.e.* Palestine), s'ele jamais est recovrée." (Compare too §§ 30 and 198.) But in fact the adventurers, like the Normans before them, were looking to get lands for themselves in the Holy War, and a very slight pretence drew them off to attack the rich capital of the East. They went at the invitation of an exiled prince, just as Amadis of Gaul, or any of the old heroes of romance, might have gone, and utterly disregarded the injunctions of the Holy See. It is only from the Pope's letters too that we

know of the atrocities they committed—Villehardouin says nothing about them. He reserves his laments for the French nobles who fall in the field. What Scott makes Claverhouse say of Froissart is equally true of the "Mareschal of Champagne and of Romania":—"With what true chivalrous feeling he confines his beautiful expressions of sorrow to the death of the gallant and highbred knight, of whom it was a pity to see the fall, such was his loyalty to his king, pure faith to his religion, hardihood towards his enemy, and fidelity to his lady-love. But truly for sweeping from the face of the earth some few hundreds of villain churls, who are born but to plough it, the highborn and inquisitive historian has marvellous little sympathy." He just mentions the common soldiers once, § 394, "les povres et les menus qui ne valaient gaires, fist mener en Hungrie; et les autres qui auques valaient, fist les testes colper." Of the ruin brought on Constantinople by the three dreadful fires kindled by the Franks he merely says, § 247, "et plus ot arses maisons qu'il n'ait es trois plus granz citez del roialme de France." And yet the results of the expedition, as told by himself, are enough to show the political folly of an enterprise which ruined the Empire that was the only bulwark against the Turks. The Latins could so little replace the Greek government that they were no match for even the neighbouring Bulgarians, and the last events that Villehardouin relates are the deaths of Baldwin of Flanders and Boniface of Montferrat, the leaders of the Latin Crusade, in battle against "Johannis le rois de Blaquie et de Bougrie." Perhaps the views of the common soldiery may be better represented by Robert de Clari (in the Amiens district), whose description has been lately prepared for publication by Count Riant. Henri de Valenciennes narrates the exploits of the Emperor Henry, who succeeded his brother Baldwin, but the Picard writer inserts speeches and romantic narratives in a way which led Paulin Paris to suspect that the account was written originally in verse. The good war-steeds Bayart and Moriaus (Moreau) have their full need of praise in this part of the history. In both authors the editor has kept to the old forms of the names of places and has taken considerable pains to identify them; and a map by Auguste Longnon has been added—considerable help of course being derived from Buchon, *Recherches et matériaux pour servir à une histoire de la domination Française en Orient*. Good illustrations have been derived from contemporary MSS. in the possession of the eminent publisher Ambroise Firmin Didot.

Villehardouin received from the Emperor Henri the city of Messinople (Mosynopolis, see p. xxiin), in Thrace, and he died there about 1213. His heirs ruled important principalities in Greece for nearly two centuries, and we should have been glad if the editor had given us a pedigree of the family. But the attempt to plant French kingdoms in the East and make the Mediterranean as it were a French lake failed; and perhaps the most enduring result of the Latin conquest lies in the romances from which "Duke" Theseus passed into Chaucer's "Knight's Tale," and Shakspere's *Midsummer Night's Dream*; and in these Chronicles of the Crusades by Villehardouin and Joinville, which have been the delight of many successive generations. Villehardouin has no central figure, round which all else is grouped, like the Saint Louis of Joinville; but the greatness of the tragic event which he describes needs no such interest to heighten its effect—the ruin of the last home of the ancient literature and civilisation, "Graecia Barbariae lento collisa duello." The modern names contrast with the ancient in almost every page. It sounds strange to hear the Black Sea called "la mer de Rossie," though we know that the Russians had

repeatedly attacked Constantinople. Of our own countrymen in the famous Varangian Guard, 'the English armed with battle-axes,' we hear that they repelled the first Venetian attack, but the cowardice of the Emperor made their efforts of no avail. To make his work as complete as possible the editor has added an extract from the compilation of Baudouin d'Avesnes, which may possibly give us a lost part of Henri de Valenciennes, describing the death of the Emperor Henri and the subsequent events. We cannot but give the highest praise for these excellent editions to M. de Wailly, who has been worthily supported by M. Didot.

C. W. BOASE.

Contents of the Journals.

Von Raumer's historisches Taschenbuch, herausgegeben von H. Riehl, 1873, contains six essays. The first gives Mack's defence of the Capitulation of Ulm on his trial for high treason, of much interest just now when a similar trial is going on as to the surrender of Metz.—Weber analyses Rabelais' great work as illustrating the period of transition between two Ages.—Dahn's account of the growth of the kingly power in the early German States may be compared with Freeman's in the first volume of the *Norman Conquest*.—Henke (the church historian, who has just died) contributes a biography of Théodore Agrippa d'Aubigné, the firm friend of Henri IV., who was yet opposed to so much of the great king's policy.—Liliencron's essay on the Emperor Maximilian's *Der Weissküng* ("The White King," not "the wise") is especially good. Maximilian first wrote his allegorical poem *Der Theuerdank*, in which the hero goes through many adventures in his journey to woo Lady Honour (in whom Mary of Burgundy is to a certain extent personified), and then meant to describe in prose, in "The White King," his own actual campaigns (each king being described by the colour of arms, &c., the English being called "the red-white king" clearly gives the union of the red and white rose), to conclude as he hoped with a crusade against the Turks, but this never came to pass, and the prose work has no conclusion.—Lastly Uhde gives some amusing selections from the autobiography of Caroline Schulze, an actress of the last century, whose rivalry with another actress at Hamburg led to the events which occasioned Lessing to write the *Dramaturgie*, and who at Leipzig charmed Goethe in his schoolboy days. This year's volume is particularly interesting.

Von Sybel's historische Zeitschrift, drittes Heft, 1873.—Waitz discusses the best mode of continuing the *Monumenta Germaniæ Historica*.—Kaufmann criticises the extant accounts of Clovis' decisive victory at Vouglé (507).—Reimann reviews Sickel's excellent history of the Council of Trent, laying stress on the way in which the Catholic powers were finally induced to accept the continuance of the former Council instead of having a new Council summoned which the Protestants might attend.—Schmoller describes the administration of East Prussia under Frederic William I., who made the authority of the State once more supreme over the obstructive local privileges and privileged classes. English readers may compare his account with Carlyle's. Schmoller rightly points out the King's real services: his experiments in political economy were far from beneficial.—Lehmann analyses the French accounts of the Campaign of Sedan, proving that it was really Bazaine's despatch of Aug. 19, announcing his intention to break out of Metz, which induced MacMahon to give up his plan of retiring on Paris and undertake the disastrous march to Sedan.—Nissen reviews Freeman's second series of Historical Essays, especially criticising his account of Mommsen and other German historians. A number of the local histories and documentary collections relating to Mecklenberg, Saxony, Basle, Nuremberg, are briefly noticed, and an abstract given of vol. iii. of Amari's excellent *Storia dei Musulmani di Sicilia*.

Literarisches Centralblatt, July 26, reviews Suchier, *über die Quelle Ulrichs von dem Türlin* (already noticed in the *Academy*).—Aug. 2 reviews Waitz, *die Formeln der deutschen Königs- und der römischen Kaiser-Krönung*, and Ignazio Senti's excellent *Elementi di bibliografia* (Verona, 1872).—Aug. 9 praises Gaston Paris' defence of the genuineness of Gunther's Latin poem *Ligurinus*, but points out freely the defects of the *Monumenta historica Danica*.—Aug. 16 reviews in detail Schuster's valuable rearrangement of the Fragments of Heraclitus, and praises Otto Mejer's *zur Geschichte der römisch-deutschen Frage* for the information it contains as to the great question now pending between Church and State; Giesebrecht's *Arnold von Brescia* is noticed as proving that the *Historia Pontificalis* was written by John of Salisbury, who thus enables us to check the account given by Bishop Otto of Frisingen.—Aug. 23 criticises Beulé's account of the Emperor Tiberius.—Aug. 30 notices Maassen's *eine Rede des Papstes Hadrian II.* (869), the first thoroughgoing attempt to base the Papal Supremacy on the Forged Decretals; and Eberhard's *Fabulae Romanenses Græce conscriptæ*.—Sep. 6 gives an account of the new edition of Spruner's admirable

Handatlas für die Geschichte des Mittelalters und der neueren Zeit, and of Eitelberger v. Edelberg's *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance* iv.—Sept. 13 notices Susemihl's new edition of Aristotle's *Politics*, Wagner's edition of the Greek poem on Belisarius from the Vienna MS., and Redtenbacher's *Beiträge zur Kenntniss der Architektur des Mittelalters in Deutschland*.

New Publications.

- ALLEN, C. F. De tre nordiske Rigers Historie under Kong Hans, Christiern den Anden, Frederik den Forste, Gustav Vasa, Grevefeiden 1497-1536. V^e Bind. Kjøbenhavn. Leipzig: Brockhaus.
- BAYER, K. Churfürst Friedrich V. I Abth. Schweinfurt: Giegler.
- BESTUSHEW-RJUMIN. Geschichte Russlands. Uebers. v. Th. Schiemann. I Bd. I Lfg. Mitau: Behre.
- CLÉMENT, P. Histoire de Colbert et de son administration. Paris: Didier.
- COHN, M. Zum römischen Vereinsrecht. Abhandlungen aus der Rechtsgeschichte. Berlin: Weidmann.
- CURTIUS, E. History of Greece. Vol. v. (completing the work). Translated by H. M. Ward. Bentley.
- DEVIC, Cl., et J. VAISSETE. Histoire générale du Languedoc, avec des notes et les pièces justificatives. Edition accompagnée de dissertations et notes nouvelles. T. 1^{er} (1^{re} partie), t. 3, et t. 4 (1^{re} partie). Paris: Picard.
- EWALD, A. C. Our Public Records: a brief Handbook to the National Archives. Pickering.
- FERRIERE, H. de la. La Normandie à l'étranger. Documents inédits relatifs à l'histoire de Normandie tirés des archives étrangères. xvi^e et xvii^e siècles. Paris: Aubry.
- HARSTER, W. Die Nationen d. Römerreiches in den Heeren der Kaiser. Speier: Neidhard.
- HERRIG, H. Kaiser Friedrich der Rothbart. Berlin: Allgemeine deutsche Verlags-Anstalt.
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Philology.

Comparative Grammar of the Modern Aryan Languages of India, to wit, Hindi, Panjabi, Sindhi, Gujarati, Marathi, Oriya, and Bangali. By John Beames, Bengali Civil Service, Fellow of the University of Calcutta. Vol. I. On Sounds. London: Trübner & Co. (xvi. 360 pp. 8.)

THE present work of Mr. Beames fills up a considerable gap in our knowledge of the seven principal modern languages of India, particularly felt by every one who takes an interest in the old Prākṛits. In a field like this, where little has been done and much remains to be done, it is but natural that there should be several weak points in Mr. Beames' *Grammar*; but nobody who has an idea of the many difficulties connected with these studies will blame him for this. Though Mr. Beames, in a note to p. 9, rightly remarks that the subject of Prākṛit is quite secondary throughout the work, still the connection between ancient and modern Prākṛit is after all far too close not to force us constantly to recur to the former. Mr. Beames has a fair knowledge of Vararuchi's *Grammar*, and is well versed in the works of Professors Höfer, Lassen, and Weber; but Pāli and the Prākṛits of the plays, especially the lower dialects, he has hardly taken into consideration. This is a real defect in his work and the source of numerous errors. Thus on p. 22 he asserts that "in point of development we do not get lower down than about the first century of our era," and hence he maintains that the nine centuries till Chand Bardai will probably remain for ever a sealed book. I confess that his reasoning is utterly unintelligible to me. I cannot see why we should fix the first century in particular as a line of demarcation. If Mr. Beames, instead of constantly making his references to the *Hāla* and the *Bhagavatī*, had examined the various dialects of the Mṛchchhakaṭikā, the Apabhraṃṣa songs of the fourth act of the *Urvāṣī*, and the Apabhraṃṣa of Pingala, the gap would not have seemed to him so very wide. These last two dialects have already lost much of their old synthetical construction, their flexion is in a state of complete decay, and in many respects they form the missing link between the Čaurasenī and the vernaculars. Mr. Beames strongly denies that the Prākṛit of the *Hāla* was ever spoken or has given rise to any of the modern languages. I fully agree with him. Tradition nowhere says that *this* Mahārāṣṭrī was ever a spoken language; on the contrary, wherever it is mentioned it is expressly stated to have been a poetical language only. The commentator of the Mṛchchhakaṭikā, p. v., ed. Stenzler, most decidedly says: "mahārāṣṭryādayaḥ kāvyā eva prajuyante" (the Mahārāṣṭrī and the others are used in poems only). In the plays the Mahārāṣṭrī is restricted to the songs. It is due to an oversight that Mr. Beames, at p. 7, asserts that ladies of high rank speak Mahārāṣṭrī. Their songs are composed in Mahārāṣṭrī, but their speech is Čaurasenī. All the gāthās of the dramas are written in exactly the same Prākṛit as the gāthās of the *Saptatī*, but as soon as persons begin to speak, the language used is Čaurasenī or any other dialect but Mahārāṣṭrī. In the *Mudrārākṣha* (ed. Calc. 1871) Virādhagupta disguised as a snake-charmer introduces himself as a Prākṛit poet; in the beginning of the second act, p. 57 sq., he speaks Čaurasenī, but the gāthā on the leaf he presents to Rākṣhaśa is pure Mahārāṣṭrī. The same is the case in all other dramas, and hereby it is proved that *this* Mahārāṣṭrī certainly never was a spoken language. Indeed if we adopt the view that the Prākṛits are as old as the Vedic language, and again admit that *this* Mahārāṣṭrī represents one of the oldest forms of Aryan speech, we are driven to the conclusion that our Indian ancestors after doffing monkeyhood began to speak in verse. Next comes the question as to the Čaurasenī. Of this interesting dialect very erroneous opinions are afloat. Mr. Beames does not take any notice

of the twelfth section of Vararuchi, and by scenic Prākṛit he means apparently the Mahārāṣṭrī. Yet there is a great difference, and Vararuchi's sweeping rule (xii. 32), *ṣeṣaṃ mahārāṣṭhrivat*, is open to much controversy. The remarkable sūtra xii. 3, which corresponds to Hemachandra's sūtras iv. 260 and 267, is fully borne out by all critical editions based upon good MSS., and at once separates the Čaurasenī from the Mahārāṣṭrī. The assertion at p. 201 that elision is the rule in Prākṛit does not hold good for the lower dialects, which on the contrary show a strong tendency to retain some of the consonants; and since Čaurasenī, and not Mahārāṣṭrī, is the principal dialect of the plays, statements such as those at pp. 196, 198, 205, 222, are perfectly erroneous. The Čaurasenī represents in many respects by far an older stage of development than the Mahārāṣṭrī of the *Hāla*, which is artificially trimmed up by the poets with some archaic remnants and interwoven with some good old Aryan words to make it look a little more respectable, but on the whole is truly described by Mr. Beames (p. 223) as "emasculated stuff." The Čaurasenī was never a spoken language either; all we can say is that it was the prose of the poets. Mr. Muir is of opinion that the Prākṛits such as we see them in the plays must have approached closely to some form of spoken language, "because they have been used on the stage and therefore must have been intelligible" (*Sanskrit Texts*, ii. 31, ann. 66). The argument is not conclusive. We should be obliged to suppose that even Sanskrit was still intelligible to the people, as there is generally more of Sanskrit than of Prākṛit in the plays. Nor are we anywhere told that the plays which have come down to us were ever popular. The *Ratnāvalī* is stated to have been performed before an assembly of kings; in the *Mālatīmādhava* the manager addresses the "āryavidagdhamiṣṭrā bhagavanto bhūmidevāḥ cha," and in many other dramas he addresses the "āryamiṣṭrās." Hence it is clear that these plays were performed before a select auditory. Now Rāmatarakavāgiṇa in a well-known passage quoted again by Mr. Muir (*Sansk. T.*, ii. 46) styles Apabhraṃṣa all the provincial languages, which are not used in the dramas, such as Bangālī, Gujarātī, &c., and he remarks that the four vibhāṣhās, "though characterized by apabhraṃṣatā, are not to be ranked in the class of Apabhraṃṣas, if employed in the dramas." Daṇḍin (*Kāvyaadarṣa*, i. 36) says: "ṣaṣṭreshu saṃskṛitād anyad apabhraṃṣatayoditam"; "in grammars whatever differs from Sanskrit is called Apabhraṃṣa". Ravikara in his commentary on Pingala quotes the following verses (*Urvāṣī*, ed. Bollensen, p. 509): "deṣabhāṣhām tathā kechid apabhraṃṣaṃ vidur budhāḥ | saṃskṛite prākṛite vāpi rūpasūtrānurodhataḥ | apabhraṃṣaḥ sa vijñeyo bhāṣhāyām yatra laukikī," i.e. the learned know that Apabhraṃṣa is the language of the (different) countries; since there is in Sanskrit or Prākṛit a regard for the rules on forms, it must be known that that is Apabhraṃṣa, where there is in the speech the ordinary (colloquial) form. And again Daṇḍin says (l. l. i., 35) "čaurasenī cha gaudī cha lāṭī chānyā cha tādṛiṇī | yāti prākṛitam ity evaṃ vyavahareshu sannidhiṃ." This is the true reading of the passage as given by Tarkavāgiṇa and means: "The Čaurasenī, the Gaudī, the Lāṭī, and such like dialects become similar (scil. to the Mahārāṣṭrī, i. 34) in dialogues under the name of Prākṛit."

Tarkavāgiṇa rightly explains "yāti" by "kavibhir nivecyate" (is made by the poets). From these passages, and numerous others which want of space forbids me to quote, it is clear that there was a popular speech which was not identical with either Sanskrit or Prākṛit, that this popular speech was called Apabhraṃṣa, and that deṣabhāṣhā and apabhraṃṣabhāṣhā are only two terms for the same language, that these Apabhraṃṣas were turned to account by the poets and then called Prākṛit. What we are accustomed to call Prākṛits are only poetical

fictions; instead of speaking of modern Prākritis, we ought to speak of modern Apabhraṃṣas; for our vernaculars are the daughters of these old Apabhraṃṣas, and not of the so-called old Prākritis. The Mahārāshṭrī of the *Hāla* is the Mahārāshṭra Prākrit, i.e. the language of the Mahārāshṭra poets; but besides this there was a Mahārāshṭra Apabhraṃṣa, i.e. the language of the Mahārāshṭra people; and this in its youngest shape is the modern Marathi. The Çauraseni of the plays is the language of the Çaurasena poets, the Çaurasena Prākrit; the language of the Çaurasena people was the Çaurasena Apabhraṃṣa, i.e. our Gujarati. In the *Mahābhāṣya*, as quoted by Mr. Muir (l.c. p. 154) occurs the following passage: "ekaikasya hi çabdasya bahavo 'pabhraṃṣāḥ | tad yathā 'gaur' ity eva çabdasya 'gāvi' 'goṇi' 'gota' 'gopotalikā' ity evam ādayo bahavo 'pabhraṃṣāḥ.'" Two of these words, gāvi and goṇi (or at least goṇo), are good Pāli words, cfr. Childers s. v.; goṇa is found in the Mṛichchhakatikā, in the Māgadha Prākrit, and *Trivikrama*, i. 3, 109 and ii. 1, 30, mentions both amongst other deççabdas. Pāli is the Māgadha Apabhraṃṣa; the Māgadhi of the plays is the Māgadha Prākrit. The three languages which the *Rigveda*, i. 164, 45, declares to be "hidden in secret" are the Vedic language, Sanskrit, and Prākrit; the fourth "uttered by men" is the Apabhraṃṣa. If this be true, it is clear that there must have been a closer connection between the ancient Apabhraṃṣas and the modern ones. The rules laid down by Kramadīçvara (Lassen: *Institutiones Prācriticae*, p. 449 sq.) are too corrupt to afford much aid in proving this; but *Trivikrama*, the author of a most valuable Prākrit grammar, treats of the Apabhraṃṣa in two pādās of considerable length. The MS. is written in the Grantha character, and belongs to the Burnell collection, No. 84. In iii. 3, 2 we find the following rule together with its commentary: || aho 'stavo 'khau kakhatathapaphā gaghadadhababhān || apabhraṃṣa ity anuvartate | apabhraṃṣe acha pare astava asamyuktā akhau anādaḥ vartamānāḥ ka kha ta tha pa pha ete varṇa gha dha ba bha ity etān prāyo yathāsamkhyam āpadyante. | From this sūtra it follows that as a rule there is no elision in the Apabhraṃṣa; the tenues are softened into the mediae, just as is the case in the vernaculars. It would be out of place here to go into further details. I hope I have shown that a study of the Apabhraṃṣa dialects would have furnished Mr. Beames with much more valuable material than the Prākrit of the *Saptarṣi* and even that of the *Bhagavati*. Mr. Beames touches several times on the important question whether we have to write *v* or *b* in Prākrit (pp. 199, 203, 251, 252, 325). This question is finally settled by the Dravidian MSS., which have distinct signs for *v* and *b*. They always write *v* and never *b* in the place of a Sanskrit *p*. The *Trivikramavṛitti*, which, as I have mentioned above, is written in the Grantha character, has the rule po vaḥ corresponding to Vararuchi's, ii. 15, and so has the Prākritamañjarī a commentary on Vararuchi written in the Malayālam character. It must however be borne in mind that this holds good only for *v* when originated from *p* and for *b* in the middle of a word. In the beginning of a word *b* remains unaltered. *Trivikrama*, i. 3, 62, has a rule which corresponds to Hemachandra's, as given by Mr. Cowell, Vararuchi p. xiv.: || bo vaḥ || asamyuktasyānādaḥ sthitasyaçāḥ parasya bakārasya vakāro bhavati | çabalaḥ savalo | alābuh alāvū alāt || Mr. Beames is therefore right in every respect. The Apabhraṃṣa again stands out in strong relief, being the only dialect which changes *p* into *b*. The latter change apparently is the older, *v* being a softening of *b*. Mr. Beames is not very much inclined to admit of a strong Dravidian influence on the vernaculars. I am afraid that he goes much too far in this respect. A study of the Prākrit works written in Dravidian characters proves that the Dravidians have introduced their

peculiar pronunciation even into the literary Prākrit. Connected with this aversion to Dravidian influence is Mr. Beames' opinion on the cerebrals, which he considers more original than the dentals (pp. 219-247). The simple fact that the older an Apabhraṃṣa or Prākrit dialect is the less frequently it employs cerebrals, seems to me to be against this theory. For the same reason I cannot adopt the view that the change of a Sanskrit *ksha* into a Prākrit *cha* is older than that into a *kkha* (pp. 309-313). In many cases *ksha* has been changed into *cha* by the influence of a following *ya*. On the other hand Mr. Beames is certainly right in his opinion on *kkh* (pp. 305, 306). We hope that Mr. Beames may find sufficient time to complete his work. Such as it is now, it is already a most valuable and important book, and a new proof of its author's indefatigable zeal, sound judgment, and good knowledge of the vernaculars. R. PISCHEL.

Vie et Sentences de Secundus, d'après divers manuscrits orientaux les analogies de ce livre avec les ouvrages Gnostiques. Par M. E. Revillout. Paris: Imprimerie Nationale.

THE Greek text containing the story of Secundus, the "silent philosopher," and the replies which he made in writing to the Emperor Adrian is most accessible to classical scholars in the collections of Orelli and Mullach. Orelli speaks of it as "opusculum inepti hominis et plane barbari," and critical historians of philosophy look upon it as wholly worthless for their purposes. That the story, however, has enjoyed an extensive popularity is quite certain. There are several Latin versions or abridgments of it. It was well known in the Middle Ages through a translation incorporated into the *Speculum Historicum* of Vincent of Beauvais, and it is also found inserted in the chronicles of Roger of Hoveden. Some fragments of a Syriac text have been published in Sachau's *Inedita Syriaca*, and M. Revillout speaks of at least four Aethiopic and six Arabic texts; all of which he intends to publish. There is a considerable difference between the eastern and western versions of the story, and M. Revillout's essay is intended to point out the relations which they bear to each other. He considers the Greek as a mere "abrége informe fait par un traducteur maladroit et lubrique," the original of it being an eastern and Semitic text, of which the Arabic is in general a more faithful representative than the Syriac. The Latin texts are derived from the Greek, but contain some passages to which the eastern recensions bear witness but which the Greek has omitted. The Aethiopic version closely follows the Arabic. None of the existing texts however can establish its claim to be the original; the combined evidence, according to M. Revillout, rather pointing to a primitive text now lost, and containing a philosophical and religious doctrine closely allied to Gnosticism. M. Revillout calls his essay a "première étude sur le mouvement des esprits dans les premiers siècles de notre ère."

Until we can actually compare the eastern texts of which M. Revillout promises the publication, it would be imprudent to pass a definite judgment on the entire question which he has raised. Meanwhile, with all due deference to the extensive and genuine erudition which these pages display, I cannot but venture to dissent from some of M. Revillout's assertions, arguments, and conclusions. Far from expecting to gain any illustration of the religious or philosophical ideas current in the first ages of Christianity, I am utterly at a loss for evidence as to the antiquity of the story of Secundus. The earliest document connected with it is the Syrian MS. containing the fragments published by Dr. Sachau, and that is of the ninth century. The Arabic text (whatever be the date of its original) can surely lay no

claim to antiquity, and it is from it, according to M. Revillout, that the Aethiopic text is derived. The Greek text, as he shows, bears distinct evidence of belonging to the times of the "Bas Empire." Nor can I discover the least dogmatical evidence of such an antiquity as he claims for it. The so-called philosophical ideas which M. Revillout thinks ancient are not peculiar to the earlier ages of Christianity, but are found in the writings of sophists and rhetoricians of a much more recent period. And if, as he justly says when speaking of the Greek text, "le reste du livre est pour ainsi dire daté par l'emploi du mot *metaton*," the Arabic version of the story contains distinct evidence which is not less fatal to its pretensions.

This evidence is to be found in the apologue with which Secundus excused his mother to the emperor Adrian. M. Revillout considers this as an essential and inseparable part of the story, and even finds traces of it in the Greek text, though by its omission "l'abbreviateur grec a fait preuve ici comme partout d'une ineptie rare." Of the apologue itself he says "Combien tout ceci est oriental ! comme on se sent bien dans un milieu vraiment sémitique !" Oriental it certainly is, but with the exception of a slight biblical colouring which has been interpolated, it is quite as certainly not Semitic. It is simply borrowed from one of the tales of the *Book of Sindbad*, a work which, like *Kalilah and Dimnah*, most probably passed from the Sanskrit through Pehlevi into Syriac and Arabic, and became known to the western world at the time of the Crusades. We have it in the Hebrew *Mishle Sendabar*, in the Greek collection bearing the name of Syntipas, and in the *Tales of the Seven Vizirs* often incorporated with the Arabic collection of the *Thousand and One Nights*. M. Revillout has in fact been looking out in a wrong direction, instead of following out the hint conveyed in the little note communicated by M. Defrémery—"Un récit analogue se rencontre dans le roman grec de Syntipas." The "récit" is not merely analogous, it is, *mutatis mutandis*, simply identical. And not only has it been borrowed as completely as any story has ever been borrowed from one novelist by another ; it is intended to supply very much the same place in the latter narrative that it filled in the more ancient one. Secundus breaks his long silence, at least in writing, with this apologue for the purpose of removing the blame from his mother and imputing it to destiny, just as the young prince in the Indian tale breaks his silence with the same apologue, the moral of which he applies to his own case. The biblical quotation is a mere adaptation employed by the Jewish or Christian plagiarist, just as in another tale of Syntipas the young prince invokes Christ, whilst the Arabic version makes him invoke Mohammed. Now the eastern text from which the Greek Syntipas is derived was certainly not known in western Asia any more than in Europe till a date quite as recent as the unfortunate word *metaton*, which M. Revillout considers conclusive against the antiquity of the Greek text.

The "unité frappante de texture et de doctrines dans l'ouvrage entier"—"un roman lancé d'un seul jet, où une partie en appelle une autre, où les détails biographiques conduisent à des théories quintessenciées"—is then a mere illusion, except indeed as far as materials of different nature and origin have been more or less adroitly pieced together. All the different parts of the story may, like the "épisode inséparable" just referred to, have been derived from Indian sources, or details of western origin may have been combined with eastern fictions. Arguments are easily found in favour of either hypothesis, but they preponderate, I believe, in favour of the latter. M. Revillout has not made out his case that the Greek recension "est certainement le reflet d'un texte écrit dans une langue orientale." I cannot admit,

for instance, that *ιερατική βιβλιοθήκη* is evidence of translation from the Arabic. The Arabic is just as likely to be translated from the Greek, either directly or through the Syriac. Nor can I, without forgetting Lucian and Apuleius, not to mention other authorities, see why the scene between Secundus and his mother is only conceivable "dans un intérieur oriental." Secundus may have brought letters of recommendation, just as Lucius did to his Thessalian host. M. Revillout is, in fact, very unfair to the Greek recension. He talks of "peintures lubriques et détails obscènes." This is surely mere exaggeration. One of the expressions which shock him greatly is *τοῖς ὀφθαλμοῖς περιάμπων*. But the passage is manifestly corrupt, and certainly not to be understood as M. Revillout understands it. The narrator has no intention of representing Secundus as animated with impure ideas. The Latin text in one of the manuscripts (*Cod. Burn.* 360) of the British Museum reads—"Ille velut propriam matrem amplexus et osculis placans." *Osculis* is no doubt a mistake for *oculis*, but *placans* implies a Greek original different from *περιάμπων*.

The philosophical rubbish attributed to Secundus in the western recension is quite worthy of the sophists of the lower empire. It has been improved upon in the Arabic recension, and spun out to suit the taste of those, for instance, who read Hermes Trismegistus in Arabic or the *Mystical Philosophy* attributed to Aristotle but derived in fact from Alexandrian sources. That many points of analogy may be discovered between these philosophies and the various forms of Gnosticism is natural enough, the later Greek philosophy being the source both of Gnosticism and of Arabic speculation, as it also was of Sufism. But a work in which the theory of fatalism or providence is directly derived from an Indian book is eminently unfitted to illustrate the Gnosticism of church history. Gnosticism is a plant of western growth. During the first ages of Christianity no interchange of ideas between the philosophies of Europe and India is historically demonstrable or even probable. The hypothesis of an eastern origin for the philosophies of Philo and Plotinus or for such phenomena as Essenism has long been exploded. That Buddhism had anything to do with the rise or progress of Gnosticism or Manicheism is equally untenable.* This hypothesis was only possible at a time when very inaccurate ideas prevailed as to the nature of Buddhism. The more or less apparent coincidences between eastern and western thought are absolutely independent of each other. But in the middle of the sixth century after Christ the great Khosru is said to have encouraged the translation into Persian of the most important productions both of Sanskrit and of Greek literature. From this time Indian fables and other tales gradually made their way into western countries ; the religious or philosophical ideas which they expressed being more or less modified by Jewish, Christian, or Mohammedan translators and imitators.

It is only then from a literary or from a philological point of view that the story of Secundus, as represented by the Arabic and Aethiopic versions, can have any interest for us. It is utterly untrustworthy as a guide to the course of thought in the early ages of Christianity, and it is also quite undeserving of that expenditure of erudition which M. Revillout has lavished upon it by way of illustration. But the erudition is valuable for its own sake, and although I do not admit M. Revillout's theory of Gnosticism I have no hesitation in

* I have endeavoured to show this in detail, in an article on "Orientalism and Ancient Christianity" in the *Home and Foreign Review* of 1863, which also contains remarks on the origin of Kabbalism at variance with the views of M. Franck, M. Revillout's principal authority on the subject.

expressing the interest and admiration which the perusal of his essay has awakened in me. All Coptic scholars will carefully take note of his remarks on the grammatical blunders in the translation of the *Pistis Sophia*, and will, I am sure, agree with me in rejoicing at the prospect of a careful edition of the three Coptic treatises (p. 70) still remaining in manuscript at Oxford.

P. LE PAGE RENOUF.

Notes and Intelligence.

The extensive library of the late Sir John Bowring is to be sold by auction. A very important Chinese work, however, has been presented to the Royal Asiatic Society, in accordance with Sir John's wishes, viz. the great standard Chinese dictionary, entitled *Tse-tien*, compiled, by order of the Emperor Kang-he, by some thirty Chinese savans. The work consists of about 120 volumes.

Basque scholars will be interested to learn that the Basque-French Dictionary of M. van Eijs will soon make its appearance. For the first time they will have a trustworthy and scientific lexicon of the language in their hands. M. van Eijs has attempted to do for Basque what Fick has done for Aryan by the application of the comparative method, and has thus been able to recover many old roots and to explain many obscure forms. The work will be accompanied by a valuable introduction.

Among the other treasures brought back from Assyria by Mr. George Smith is a small fragment which fits on to the *fasti* tablet published in *W. A. Z.* ii. 52, 1. It definitely settles the disputed question as to the reign of a Shalmaneser between Tiglath-Pileser and Sargon. Tiglath-Pileser, we find, in his last year "took the hands of Bel" a second time. Then comes the dividing line and the statement of Shalmaneser's accession to the throne. According to the next line, the king remained at home during the eponymy of the Prefect of Amida, but the three following years were occupied in campaigns against a country or countries the names of which are unfortunately lost. After this we have the dividing line again and a notice of Sargon's accession.

Dr. Adler, the Chief Rabbi, has in the press a commentary on the Targum of Onkelos.

Mr. Smith will read a paper at the first meeting of the Society of Biblical Archaeology on the new materials he has discovered for reconstructing the history of Babylonia and Assyria. A fragment of a list of the Babylonian dynasties is especially interesting, as it shows that Berosus had native data upon which to base his chronology.

New Publications.

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ERRATUM IN No. 81.

Page 371 (a) 22 lines from bottom, for "consderation" read "consideration."

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